

frakcija



Zagreb - Cultural Kapital of Europe 3000

is a collaboration platform created as a joint project of the **Center for Deems Art, Multimedia Institute, Platforma 9/81** and **What, How and for Whom**. The project takes place in the framework of **relations: relations** is a project initiated by **Kulturstiftung des Bundes - Federal Cultural Foundation, Germany**. **Cultural Kapital** will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, **Cultural Kapital** is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

Zagreb - Kulturni kapital Evrope 3000

je platforma za suradnju nastala kao zajednički projekt **Centra za drevsku umjetnost, Multimedijalnog instituta, Platforme 9/81** i udruga za vizualnu kulturu **Što, kako i za koga/WWF**. **Zagreb kulturni kapital Evrope 3000** se odvija u okviru projekta **relations: relations**. Projekt **relations** inicirala je njemačka **Savezna zaklada za kulturu**. **Kulturni kapital** će razvijati one suradnje - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje izazivaju promjene društvenih uvjeta kulturne proizvodnje, razvijaju strukturni položaj nezavisne kulture i prispjebu dominantne režima reprezentiranja kulture. Do 2005. u sklopu **Kulturnog kapitala** planirane su konferencije, umjetnički festivali, izložbe, radionice, predavanja, predstavljanja, publikacije, medijske produkcije i dr. Važan dio projekta bit će aktivnosti iz kulturne politike usmjerene na reformu institucionalnog okvira nezavisne kulture - povećavanje njenog utjecaja i jačanje njenih resursa.



Zagreb - Cultural Kapital of Europe 3000
takes place in the framework of **relations**

relations is a project initiated by **Kulturstiftung des Bundes (Federal Cultural Foundation, Germany)**
www.project-relations.de

common productive force

common experiences,

common being

common movement

Making life common

of the common,

modes

common name

common. organizes

the crisis of the common

approach to the common

common horizon.

common expression.

progress of the common.

expression of the common.

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Otpor ideologije - Politička filozofija u doba informacija i globalnih mreža

Alexander Bard i Jan Söderqvist

Preveo: Anto Krleža



Izvadak iz predgovora knjige "Globalni imperij" švedskih filozofa Alexandera Barda i Jane Söderqviste koja će biti objavljena na engleskom jeziku u jesen 2004. Bard i Söderqvist također su autori "Netkočuvanje" koju je na hrvatskom objavio Dilema 2003. Zaštićeno autorskim pravom 2004. Alexander Bard i Jan Söderqvist

Koncept pogleda na svijet sadržava mnogo više od samog mišljenja i više ispravnog razumijevanja trenutalnog stanja društva. On također sadržava djelom nesvjesnu i često ogrobnu, no ipak prepoznatljivu sliku svijeta i sile koje je pokreću. Zato što je naš svijet ono što smo se dogovorili da čemo reći da jest, novi model definicije implicira sasvim novi svijet. Iz perspektive novog paradigme stari diskursi su odjednom prikazani kao ideološka konstrukcija karakteristična za svoje razdoblje. Tako da ovo nije pitanje preoklapanja jedne ili dvije epiklode iz povijesti u svijetu nekoliko novih činjenica, već pitanje novog vrednovanja samih osnovica povijesti. Mi pismo novu metapovijest.

S drugim povjetkom svijet postaje drugi svijet. Posljedica toga paradigmatički pomak od kapitalizma prema informacionizmu: neodvojivo je vezan uz dramatične promjene u našem razumijevanju povijesti. Preuzimanje ideje kapitalizma, povijesti razmatrane uključivo kroz pojmove ekonomije i Karlom Marxom kao njegovim najvažnijim eksponentom, usmjerene na ideju društvenog razvoja koje je u konačnici određeni materijalnim proizvodnjom, polako je ali sigurno potkopana. Važan faktor ovog procesa je rasklapanje komada po komadu, transkulturalizacije povijesti koju je Marx naslijedio od Hegela, a do kojeg dolazi uslijed perspektivizma koji se razvio tijekom dvadesetog stoljeća. Nova metoda tumačenja se polako pojavljuje nad bezobličnom masom informacija i misli da revolucionarna posljedica.

Najvažnija promjena u našem pogledu na prošlost postaje obila u središnjem temelju kapitalizma i početnoj točki njegove ciklusa: pogleda na čovječinstvo - nadijevom i izvornom ponašanju - koji je nastavljen i završen beskrajsnim uzročno-posljedičnim nizovima i povijesnim sklopovima. Naš pogled na ljudsko tijelo se mijenja, postaje deindividualiziran, postaje jedna u nizu varijanti u beskrajsnim jednadžbama povijesti. Promjene našeg genetskog koda tijekom kratke povijesti čovječinstva su zanemarene, pogotovo u usporedbi s tehnološkim razvojem. Stoga sve veća sklonost društva nije rezultat toga da ljudsko biće postaju sve inteligentniji, već činjenica da nas okoliš postaje sve inteligentniji. Iz informacionističke perspektive, politička sila povijesti tako nije ni genetska ni ideološka: ni na bilo koji način "društvena". Društveni razvoj je naprotiv pitanje komunikacije, odnosno pitanje informacione tehnologije.

Moć je napokon utjek sociometrijska, a ne ekonomska - ekonomska je bila samo ličkom kapitalističke epohe. Kada je materijalna ekonomija bila politička sila, jer je moć pripadala kaskad ekonomске sociometrije - što znači da je materijalna proizvodnja bili sekundarne produkcije.

Okolnost gdje karte koje treba odrediti na najbolji mogući način. Način na koji ih odigramo postupeno utječe na okolnost: no ipak na način ili u mjestu naše namjene. Faktor koji čine trenutno nemoguću složenu formu nove osnovne predujete raspodjele moći, statusa i identiteta. Svaka promjena znači da

jednako probat raznih drugih. Ovo može sugerirati da je svijet beskrajan zero-sum igra, no zaustoga što se novo pridobivene informacije priklada nad ranije pridobivenima: postoji model, smer prema kojem vrsim stupnju društvena i tehnološka složenost, što oni mogući smo sofisticiranija non zero-sum igra.

Ukoliko žele opetiti: vrijednost informacionističkog društva moraju se dobiti vrednotiti tako i uz razliku u dubokoj svijesti o tome da razliku osnovu u tradicionalnoj metafizičkoj. Boga je ustroio mitovi, a periodu više nije u rangju ciljevit kao bilo koja vrsta monolnog autoriteta ili jasnica kakvih pravila. Nove vi-jednosti informacionizma moraju ustroiti potpisu za etniskim razumijevanjem uvjeta postojanja, a ne bi podjednako osobitim potrebama i mudrijama onih koji imaju moć. U dobu koje karakterizira masovna interaktivnost, moć se morati činiti kognitivno izmisliti kako bi se osvojila svoj dugoročni identitet. To znači da se ekviprobne složenosti koje je činio osnovu kapitalističke etičke supredicije morati bi zamjeniti radikalnim pragmatizmom u viđenju moći.

Povijesnici informacionističkog društva prvenstveno se zanimaju za tehnologiju i njenu interakciju s općim društvenim čimbenicima. Svojeto konstatiraju već tehnologiju umjesto naci tehnika: potpisu može zadržati svoje izvorno starogrčko značenje koje se odnosi na zanate i graditeljstvo. Tehnika predstavlja epizodu metode konstanta mehaničkih instrumenata koji čovječanstvo poznaje. Ona svijeta je produkt i odnosa naše vlastite tijela i njihove funkcije. Tehnika tako predstavlja neku vrstu mašine, dok je tehnologija filozofske i sociološke koncepti koje opisuju strukturu koje nastaju na osnovu velikih skupina djelotvornih tehnika, te više od svega, mnogobrojne vidove odnosa između ovih skupina i čovječanstva. Prema ovoj definiciji je tehnologija općenito, a informacija tehnologija posebica, upravo ono što najduže karakterizira naše društvo, te ono što u krajnju mjeru određuje način raspodjele moći i proizvodnje identiteta.

Povesti neposredno pokazuje da etniskim redukcijama tehnološke inovacije - mehanici ser, teatarski stroj i sl. - imaju svoje vlastite, periodne planove koji se uklopuju u velikoj mjeri nastaju od onih koje su njihovi stvaritelji zamislili ili se nadali. Tehnologiju na ovom stupnju moći ne moguće ostaviti kontrolisati. Nisi slučaj, kao što to namirni optimisti tvrde, da su ove skupine tehnika neutralni alat koji upotrebu određuju ljudska bića.

Da upotreblimo tehnologiju iesta Postrema, tehnologija i sama igra s kartama koje dođ u ruci, ona određuje okvir onoga što se može činiti i misli. Slobodna volja, ako o njoj možemo govoriti, strogo je ograničena danih tehnoloških okvirima. Zbog toga može dobiti do zapažanja i kao dio od kamere, no ne može apriori iz ovog okvira. Ovo ne znači da je nebitno piva i ona iesta i deano od kamere No, krajnje je neproduktivno prevarati se da okviri ne postoje.

Ako je ustroiti tehnologija ta koja određuje podjelu moći i proizvodnju identiteta, tada ovo ima jense posljedica na naše viđenje povijesti. To ne poriče znači da događaji koje tradicionalno prepoznajemo kao velike povijesne revolucije nisu etniski revolucionarni. Francuska revolucija 1789-ih, uzmimo ja za primjer, moramo naravno prihvatiti određeni stupanj značaja - ne samo simbolički, već i u praktičnom redu - no njezin odjek se odigrao u okviru tehnologije teatarskog stroja bez kojeg bi revolucija sama bila nezamisliva, a time bi nezamisliva postojala i pokretanja sile filozofije Prosvjetiteljstva, kao i već napredak i industrijalizacija koji su uslijedili. Tako se informacionističko povijesno samo ustup bavi spektakularnim događajima velikog simboličkog značaja: revolucije, pobunama i protestacijama. Umjesto toga, fokus pažnje je na asistiranom polju koja okružuju nabore na mjestima pomaka u periodima u nastojanju koja su često kaotična i dvosmislena u kojima jedna dominantna informacijska tehnologija biva potpuno neupitna - zamjenjena drugom.

Jednostavno, neposrednu revoluciju možemo reći u uvođenju i uporabi nove informacijske tehnologije što je plan polako prelazi u bitnu kulturu. Događaji koji su tijekom epohe kapitalizma opisani kao revolucije - mnoge li više namirne promjene režima, da li bi javni i intelektualni - u ovom novom svijetu izgledaju kao spektakularni izrazi agresije nabijene simbolizmom, te su samo logičke posljedice prethodne etniskih revolucije. Uvjeti koji određuju proizvodnju moći kao posljedice dominantne tehnologije - teatarskog stroja, mašina ili simbola i intelektualno na javnoj pozornici, no prava revolucije nastupa je dnevno prije toga. No teatralnost i simboličnost su prikladna polja takva romanizirane ideologije koja je od ključnog značaja za vlastitu situ kapitalističkog doba. Pisana povjest je protivila veliku značaj ovog vrsta teatra, ali on podržava ustroj i noma moć dovođenje u primu danih područja i akademske bitke na sveučilištima i političke konflikta u parlamentima ograničavaju se na simbolički nabijene pseudoprobleme ustroj okviru jedne te iste supredicije.

Transicija iz feudalnog u kapitalističko ustroj tako riva prihvati nekog ideološkog probaja na povijesno deformirano tiskanje prema višem stupnju civilizacijske zrelosti. Ona je prije ekološka promjena: posjednici teatarskog stroja, ova naslagi namirna inovacija znači je promjeni okoliša ljudskog ekosustava i životnih uvjeta. Vreme informacija su su mogu činiti većom brzinom i u svakom broju odziva, a to je značilo ponovl vrednotiti pamenosti: što je krasilo novi virtualni svijet - jense prostor. Čak i ako je virtualni svijet javnog prostora u obliku dnevnih listova, časopisa ili knjiga bio relativno primativ oblik jedinstva prema komunikaciji, pogotovo u usporedbi s današnjim globalnom i neposrednom interaktivnosti: njegova poglavlja u hodnicima moći značila je gubitak etniskog monopola na pogled na svijet, aplikaciju monetiranja iz svijeta politike, te pritisak na asistiranju koja se mogla odreći ekonomski i vojne strage.

Jednom kad se kugla zaključila, eko u se moglo zastaviti strukturu moći koja je počela na rukopisnom jeziku i mitologiji koja je knužila oko transcendentne vjebnosti bila je prihvati uzimajući pred



novim strukturod mod temeljeno na povezanosti širego informacija u obliku prili masovnih medija te mitologije koja je zamjenila vjersnost transcedentnim napretkom kao svjetlom i smislom postojanja. Teologiju je zamijenio atonizacija nauka, a plemićke kule su izgubile značaj u literaturi kada je bogatstvo postalo prava myta društvenog statusa. Prosvjetiteljstvo: veliki projekti kapitalizma, ponosan humanizam sa svojim postojanošću vjerom u karikaturisane subjekt zapravo je doimera metafizičkog, što je imalo pomeću paradoksalan shod jer je razum zauzeo mjesto u životu na kojem se prethodno nalazio razum. Kada stare predrasude budu pomisljene u struju, vjeru, čije zamjenjuje znanje, a znanost će osigurati odgovore na sve pitanja čovječanstva o smislu života.

Problemi je u tome da su znanost i njegova preda stalno ravnodušne te zato svaku stvar možemo smatrati privremenom. U odzivu službeno sankcioniranog neopaziva, temelji na kojim su stajale vjerodostojnosti društvenog konstrukt postali su zloglasno nestabilni, što postaje konačno osmislom i u izbor da je neopaziva korigira bitizma na nemom mišljenju o stabilnom i usmjerenom stanju normalnosti. Čekoviti. Pojednost, odnosno neželje ego postavljen je poput posredno nepredvidne slike u aniditve ovog nemnog mira, kao neograničeni vladar konjicijone, no racionalne mašine - ljudskog tela. Sutelek je dobio jednakost različitosti sve svoje prodatne kvalitete i sposobnosti u stalnoj borbi prema svetom napretku.

Promjena paradigme uvijek sa sobom povlači i novu uporabu jezika, te nov vokabular. Novi terminom zamjenjuju novu terminologiju - istovremeno stan pojnova preuzima nove značenja. Ovo obiluje integrirani do pogleda na svijet koji se nazivaju u skladu s materijalnim promjenama koje slijede dominantnu terminologiju i interese koje predstavlja nova moc. Rječnik kao "stara" i "stvarnost", "znanje" i "znanost" dobivaju nova značenja, te preuzimaju, bar jednim dijelom, nove funkcije. Ovo se naravno odnosi na tranziciju prema informacionizmu.

Stara značenja reči "teudalizam" i "kapitalizam" erikaculirana su u novim značenjima. Pomeni su nikor-porazni u vječni sofisticiran filozofski sistem porazivanja i razlikovanja te u ovom novom kontekstu preuzimaju nove funkcije.

U teudalnom društvu Bog je bio stvarnost, život je bio obilježaj stalnom misli i promjenama za nebesko kapijevlje koje se smislilo orijentir života. Uz promjenu paradigme i industrijalizaciju, ovi koncepti i ideje zamjenio je Projekt Moderne koji se usredotočio na stalnu ekspanziju i promjenu najbolje unutar dvije društve nacionalne države. Utopija je urušena u materijalni svijet, no smještena je uvijek van doseg, u bljesku budućnosti koju možemo dosegnuti samo uz ogroman napor i na osobnom i na političkom planu. Vjersnost više nije vjerodostojan koncept, ali napredak izvorno funkcionalni kao nedostajetak unutar činjenica da su mu obile najam na način koji nije karikaturisan za kapitalizam. Napredno, Napredak jest mytovi, ali nikada nije bilo moguće odrediti kada je on usitru dosegnut. On je uvijek izmicao, a to ga je naravno, činilo funkcionalnim osvajanje dočeka moralo je biti moguće odgođati neodgođeno. Posljedica je bila ta da je vjera u čemu je rukama bio moć mogla ponuditi nagradu za poslušnost - vrijedan rad, bez da je to imao košta.

Istina i značenje više nisu određeni izvima, već umima. Utopija je leino apiravila u samoj stvari. Pojednost, u ljudskoj prirodi, te je postala dužnost svakog pojedinca da se "realizira" energično iskoristavaju svoj potencijal i sposobnost da njihova maksimuma kako bi postigao maksimalnu moguću korist. Osobno je postalo političko, a sve detaljno regulacija je internalizirana. Od svakoga se očekivalo da bude tvornica vlastite sreće i pokajnik vlastitog morala, a tu je svaki pojedinac odmah povisan u drugima. Tako je u početku mišljeno da je čovjek nastao prema Božjem liku, a kada to više nije bilo dovoljno uvjerljivo, Čovjek je krenuo kao model za čovječanstvo. Bilo dobro ljudsko biće značilo je imati se biti savršeno. Ljudsko biće - ovo je bila izvorna istina i smisao života. Sve je predodređeno i vođeno božijem etnom. Pojedinac je imao dve opcije: ignori po strogim pravilima ili zamisliti svoj potencijal. Te tako bi zapostavljanje mišljenjem društva.

Humanističku model mišljenja velikim je djelom temeljen na Newtonovog fisa koji ga i podržava, na modelu svijeta koji možemo povezati sa mehanizmi satom nepromjenljivim i neprekidnim hodom stroja u kojem se svaki zubac kreće strogo u skladu s pravilima i pažljivo koordiniraju kugle s drugim dijelovima mišljenja. Ulogu ljudskog bića u tom sistemu možemo usporediti s kukavicom u satu, poslušno se pokoravaju pravilima i žalosno zapjevati u pravilnim ritmovima. Istovremeno, u kapitalističkom sustavu opijerom napretkom i lažnom za prosperitetom postaju još veštanija vjira za utopijskog Čovjeka. Ona obiluje akademsko znanje i ideju etnolokacije, rječ čje grčka etimologija: *enklyktos* = oklopnost + *patheia* = obnavljanje. Sugurni svjedokovstvo znanje koje obiluje puni krug. Nastojalo se oslobiti i udružiti ispostavlju kolonu znanja kako bi se izradili vjerna principi koji rukovode proizvod. Te krajnja potpuni model svijeta u umu racionalnih ljudskih bića. Ideal tradicionalne znanosti konvencionalno obiluje dno sustava koljena kapitalističke mitologije. Ovo je u strogoj suprotnosti s etimološkim znanostima koja se razvija u doba informacionizma. Oj fokus je na procesima i kreativnoj problematiki, a ne na opsjednutosti kapitalističke znanosti pobrdomim pretpostavkama.

U obzoru obiluje Boga. Povijest sama preuzima duhovnu dimenziju: ova postaje sveta priča o tome kako se čovječanstvo odmenilo i tako uspjelo na stazu zakonom mjesto vjerskog mišljenja prirode. Podjarni prirodu, i tome još i svoju vlastitu, postala je pojedina dužnost čovječanstva. Ljudstva bića to još nisu, već moraju upotrijebiti vlastitu snagu da bi to postala. Povijest je tako prethodno i krajnje tuče pred kojim odgovorima i pojedinac i društvo u cjelini. Posljedica je toga da Bog nije nastao - već je samo promijenio svoje ime i vratio se u punoj snazi u obliku karikaturisanog subjekta. Kada aniziramo ovaj atomizirani ego u društveni kontekst, postaje nam jasnio kako se obiluje buržoaski ideal graditeljstva, tr

stano, racionalno i pouzdano. Kartezijanski subjekt je koncepti čiji je uspjeh u znanju i razumu. "Dane" bio skoro bezosjetan, ne koncept sam bio je vrlo pitakdan životu u sve više urbaniziranom svijetu, gdje je došlo do rasta atomizacije i individualne odvajanja u skladu s porastom nacizma. No, s druge strane iz perspektive današnje nedokazuje u razvoju, kartezijanski subjekt jednako je bitan kao što su uvijek bili subjekti Adam i Eva.

Kartezijanski individualni subjekt - suveren u odnosu spram prirode i deitstva - zamjenio je monoteističkog boga kao temelja društvene metafizike, a tako i kao glavno pravodilno deitstva. Paradoksalno, cijeli se monoteistički model oslanjao na ovom dvjema, empirijskom i - iz racionalističke perspektive - sasvim nerazumljivom nagađanju, unatoč napornoj potrazi, metačno i neprobnoj skrozosti ipa u bazu iskada nje pronađeno. a njezino da ga je bilo natno silenti pod svaku djenu. Kartezijanski subjekt je tako uzdignut, upravo zbog svoje eriditne uloge u strukturalnoj moći, do statusa transcendentizirajućeg zakona izvan svakog propitivanja. Deklaraciju teologije zamjenila je deklaracija znanstvene istine, unatoč tome što je potonja u svojoj osnovi jednako nerazumljiva. ako ne i više. Ključno pitanje koje se ovdje javlja jest pitanje je načina na koji se korepondirajuće promjene bit sagledaju u skladu sa tranzicijom našeg doba iz karteizma u informacionizam. Što se deitave ispod površine, u kolikojnoj podizavati? Kako eriditna promjene utječu na naš pogled na svijet, a time i na naš avjer? I koje će biti političke posljedice toga? Na ta pitanja možemo odgovoriti samo arihoidkom ekspanzijama po ruševinama kapitalizma.

Budućaska demokracija bila je prešljena poruditi, više različitih ideologija koje su predstavljale različite poli-

tičke stranke. U redovitim razmatranjima brađu je ponudeno na izbor nekoliko različitih alternacija. Stranka X će smanjiti poreze za nekoliko postotaka, a stranka Y će sačuvati trenutnu razinu oporavljivanja. dok stranka Z možda ima drugući stav. U osnovi su ipak ove ideologije samo varijacije jedne preusudne ideje. Država kao jedina legitimna instanca moći, statičnim idejama koje je sankcionirala metafizička kapitalizma i tako stvorila humanizam. Prema ovoj ideji, Država utjelovljuje svetu volju naroda na tak način kao što je crkva predstavljala interese Boga na Zemlji u feudalnom dobu. Do neke mjere je ideologija u mladim demokracijama prepoznala u pojedinoj stranci i društvenom krugu, a to je značilo da su politički izbori često bili pitanje kruga odnosa klase koja će preuzeti kontrolu nad državom i zaštititi vlastitu interese. No kako je prosperitet jakao i zahvaćao različite klase, one su postale slične, te su, u svim bitnim aspektima, djele iste interese. nbi stog je postavljen tak takko da ne predstavlja bitnu pjetnju, a to je značilo potpisano odumiranje klase bitne.

Različite ideologije su se stapile tako da ih više nije moguće razpaznati, zajednička statistička supredikcija postala je vedjivom, a stranke su prešljene posvećiti se raspravljaju zanimanih i simboličnih pseudokonflikata kako bi nastavile prečesto pažnju i kako bi prilila brijanju da su u osnovi sve do jednog ideološkog karaktera. Politika je medijalizirana i mimizirana. Kako više nema opoznih alternacija među kojima bi bio. Narod više ne postoji kako bi manifestirao volju Naroda. Preostao je samo pažljivo razbiti kazališni komad u kojem se jedo braću posvjetuje u djelovima u kojima nema dijaloga. Ne iznenađuje da su bnaš agubili interesi i u velikom brzu izostali sa bnašila. S vremenom su promatrali tog procesa počali govoriti o smrti ideologija.

Kriza demokracije je također kriza etnizma. interaktivnosti na globalnoj razini slabiji državu i demokraciju u više vedova (kao što smo detaljno proučili u Nekonzaciji). Rezultat toga je da sve više pitanja eriditna s državne razine, a demokracija je potkopana kako su političari domaju poput nemoćnih naučnih lutaka u rukama dobro organiziranih interesnih skupina. Nekonzacija ima poteškoća pronaći razloga na osnovu kojih bi se uključila u ovaj zaalajni oblik politike. A konzumirajući uvijek možda nbi ubudućeg oblik izlaze u širokom rasponu jednokratne komunikacije medije usmerenih prema podklase.

Kriza demokracije skivena je za sada transcendentizirajućem romantizmu. Čim su zapadni interesi ugroženi bilo gdje na krugu zemaljskog, Demokraciju zvuku i vedjaju kao apsolutnu nužnost. U propagandi je Demokracija predstavljena kao jedini zamisliv smisao i slobode i prosperiteta, a jedina moguća alternativa se još uvijek opozuje skrom transnacionalizirajućim diktaturama okružene bodljivom žicom. kao da je nacionalna država nastala prema kapitalističkom kralju bili, jednom zauvijek, najbolja od svih mogućnosti, a ne proizvod određenih povijesnih, te kazne, tehnoloških uvjeta. No, sve više ljudi primjećuje da samovoljaju marketing političke klase nacionalne države i njezina tvrdoglavost borbne da odnva sustav nemaju nikakav vrednotiti.

Puniranjia u razvoju još nema posebno jasne obrise. Još nije razvijena politička i filozofska koncepta koj su ga potporiti da bi domerakala političkom anemom u kojoj se knipak mjetnja vrlo boro. Na to je jasno pitanje vremena. Interaktivne medijske tehnologije pogone političku kulturu u kojoj se demokracija raspadla, a puniranjia potpuno gura svojoj nogu kroz odobrenu vrate. U trenutku kada geografski ogran prostor više nije relevantan, a ljudi odnaju vrhunski zajednice bez obzira na nacionalne granice, buržoazija se demokracija i nacionalni zakoni domaju poput iscrpljenih pavića. A kada kartezijanski subjekt i samovoljaju pojednako više ne budu ni prividni ni vrednotilski, Čovjeka da na mjestu najvećeg deitstva zamjeniti i Mlađa. Ovo će bit posljednji činovi u ljepu humanizma i mti čemo mico konati dalje.

Blenzheima mao se osvrnu na netzscheansko međupostavljanje nacije i nacije. Primjereno na društvenu strukturu to znači da etnističkim aspektima savršenu Mladu u obliku balkanske, kreativne petle kao samu osnovu mitološke bez koje ne može ni informacijskizam. U ovom se smislu netekst doma poput same personifikacije Nietzscheovog nadčovjeka, jer on sam kreira svoje vrijednosti u suradnji s manjinstom nacionalno, prevladano kroz etnično umetanje i ne pasivno zauzimanje preodređenog mla nješta u nametnutu vječnostnu harmoniju. Čitajući nitiizam koji karakterizira postmoderno tako da na prvoj informacionizaciji zamjenjuje afirmativne etnističke netzscheanske ideale. Nimalo niti postmodernističke, netekst su se pojoni izazvati pomak i napadom projekta moderne te ga smatraju povjerenom nužnosti i na promasajem. Čak smatraju njegovo zaključno savršeno pogodom da sam otklju, umesto da su ograničen na napredak. Stoga je vrijeme da netekst provedu svoj vlastiti netzscheanski vrtlog.

Legitimne ideologije kapitalizma uzdaju su se na suzvuju sveučilišnog etnizma i kolektivnih etnističkih skupina koja su se pojavile u društvu. No čak su i umro etnističke ideologije kao što su etnističkim etnističkim i etnističkim liberalizam morao odigrati važnu ulogu. Naime, morao su bi uključeni i svih oblika vlasti, no oblikovali su slikovite demokracije sustava i svojom ulogom legitimne, ali u stvarnosti bezopasne prijetnje etnističke su podršku demokraciji i kolektivnom identitetu nacionalne države. Činjenica je da svako društvo proizvodi demokracije upravo i svih nacija. Kao i bilo koji organizam, ako djelom u drugi radovi, društvene strukture imaju granicu koja definiše koji oblik vode da kolektivni ističu ono što uključuje. Kresanje sopstne definicije identiteta same strukture bilo bi izvanredno zahtjevan u smislu vremena i resursa: mnogo je ekonomičnije očuvati strukturu u odnosu prema jednom broju etnističkih odabranih kontinuiteta. Ovakvo negativno definiran identitet vrlo je otporan na napad i usporedno neopsetiv na kritiku ovana. Najekstremniji proizvodnja identiteta tako je oblik paraliziranja na dodatnoj vječnosti odabranih demona. Kapitalizam je do savršenstva naziv demokracijsku metodu. Hagešova opsežna metafizika koja se sve više domie etnističkim težnjom ove paradigme: čak uzdiže demokracijsku metodu na status objektivne etne u postojanju samom.

Zbog toga što je etnizam bio vrhovna politička ideologija kapitalizma, svi vrste etnističkih politika dobila su vodeće uloge u demokraciji. Ovi politici su po svojoj definiciji etnističkomizaciji društvene suvremenosti i teorije o pradi. No, naposljetku je to da su njihove ambicije bile istovremeno nemogućnosti jer su im prognoze ostajale povisane i okolnostima vladanja. Ustaoč tome, snažan identitet demokracije statusa outsidera pokazao se neodoljivim izazovom mnogima i nitiš manjem broju novih etnističkih koji su se mogli protiviti poigravanju sa statusom opasnih odjeljaka koje bez da su ikada bili prijemni etnističkih svoje mjesto u društvenoj hijerarhiji. Demokracijsko kompleks osiguro je daljnje jačanje države, srediti stoji je dobio materijal za prepravljanje uz većere u obliku vlastiti svandakoznog porajanja.

Jedan pokazatelj krize kapitalističke paradigme bio je gubitak snage etnističke demokracije, demoni koji su nikad bili tako strasni prikriveni su u međunarodnu pop kulturu. Željivajući punk kulturu 1970-ih etnistički su postali još jedan Deneyev lik u nizu. Anshuju više nismo percipirali kao prijatelju demokraciji srednje klase, ona je svjedena na još jednu etnisku adom sa moćni kreativni moju pogravati. Ova eksploatacija demona istog sustava kaskadno se može doimati kao njegove pobjede, a time i dolazak neopozivnosti sustava, no ono u biti razlikuje oblik sporog samouništenja zbog brzog gubitka vjernosti i društveno povećavajući simboličnu sustava što vodi prema imploziji proizvodnje identiteta. Konsumirajući ono što francuski filozof Georges Bataille naziva "vješt", ono što oblikuje samu etni i najprije da svoj vlastitog konceptualnog svijeta, kasno-kapitalistički rad predjeda nad svojom vlastitom smrti. U trenutku kad se odrekao sposobnosti održavanja vjerodostojne demokracije, čime je etnično vjerski identitet, kapitalizam je otkladio put već vitalnom informacijskomu. Buržoazija je u zavrtu brku ulila bez drnje, bez načina da pruži otpor.

Svo staro oruđe pretvorilo se u krasnu kurozitet koje ne možemo više ni spomenuti bez ironije. Smrt ideologija tako je postala činjenica. Implozija kapitalizma potvrđuje demančan pad vjernosti nacionalne države, najvažniji koncept kreiranja identiteta s kojim paradigme naspodje. Nacionalna država nikada je predstavljala hibrid između misli nacije i romantične ideje ujedinjene kulture ograđene na zajedničkom jeziku i govoru, zajedničkoj prošlosti i zajedničkoj budućnosti - te konceptu države i legitimnoj zajednici kolektivnog subjekta. Ova ideologija koje vodena je i sa samim stvarne prestolnice (kapital), a ni konceptu neč kapitalizma upravo u ovom temelnom smislu kolektivni subjekt sa sjedištem u prestonici koji su podjednaki teritorij koji je službuje. Te ostali gradovi sve kako bi se uvažili namirili nacije potrebni za radnom snagom i sirovinama u većoj ulazi sa drugim prestonicama.

Kolektivni subjekt proizveo je ogromnu kolektivnu ideologiju kako bi podržao kapitalistički sustav. Kao što je ljudski subjekt imao Vagiu i njegove etnističke izazove, tako je Nacionalna Država bila prisiljena proizvesti opsežnu demokracijsku galenju zlikovca koja je uključivala i unutarnje i vanjske napretaje, sve kako bi održala svoju funkciju negovateljice identiteta. Upravo tom ulogom Nacionalna Država više nije u stajnu rukovoditi u naše doba, a to postaje obito kada se pokaže da je daniel u mlać brzo visoko industrijskih nacija, ako ih upadne ma, spremno krenuti u smrt zbog nečeg tako zamisljivog kao što je nacionalni identitet. Jedina preživjela superkila, SAD, šalje kopirane snage koje se sastoji od profesionalnih vojnika samo u ekstremnim situacijama, a nitiš se u održavanju svojih očiiva ograničava na vaskrštemolološko ratovanje i znaka vodeno iz udaljenih zvezdica.

Na gubitak svakog vojnika se u domovini gleda vrlo kritički. Danakšadnog ratovanja između nacionalnih država su tako odgojeni. Vojni sukobi budućnosti su poprilično oblik ovineh i galitskih ratova u okviru globalnog sustava. U konstruiraju misli kolektivnog subjekta njegova vlastita obilježja sa predstavja kao



Provedivši identiteta može postići stopostotno pokriće. Kako bi objegli uslojnost kojim vladamo u staru rukovodila teško je izbaviti kolektivne koje su u staru prebjele u avim mima "Dawson", nužno je određena razina zaključivanja i razmjena među različitim podskupinama. Mnoge pojave odsutnosti nekog identiteta su neobjašnjive u pojedinim smislu različitih kolektivnih kompleksa i razvoja. Ova iznenađujuća promjena su tijekom ranijeg perioda kasnog kapitalizma naseljavale i eksploativne skupine intelektualaca koje su se našli u pozicijama s onu stranu javnih prostora kapitalizma. Tako su kasna dogmatika koje su avimima prema vrtu u svimom komplementarnosti raznim eksperimentalnim pokretima koje su pojedinačni društveni jer asporirajuću preosla društvene elemente. Ovi su se pokreti sa sve većom agresivnošću usredotočili upravo protiv interesnih skupina koje su se borile za političke prostor i redotribu, čiji ekonomski naušasti, optužili ih da daju poput parazita na kolektivnom subjektu u avu konat

Status autokrata je izdžen u izdžen žaj sa oslavinjenim celovim i svedobuhtim društvenog kolektiva. Bez utvornog vodstva bez hijerarhije To je zamislavo transcendentalizaciju kolektivnog subjekta na visim stupnju, sam proces transcendentalizacije trebalo je prethoditi u srednje mjesto proizvodnje identiteta. Vojna ljudi je morala avim vlastitu povijest umjesto da se pripusti podložnosti ekonomskim silama. Političke skupine u ime kolektivne je po svojoj definiciji bila moraina, a demokracija tek ložnja budućnosti institucija koje predstavljaju misak opor razvoju. Prema ovom stavu ljudi su mogli ostvariti svoj utopiski potencijal samo ukoliko je bio usmjeren uz pomoć bica. Utopija je bila ptenje postignuća i oskudice, a ne povijesna nužnost. Ove vrste teologizirano političkog razmišljanja pokrenula je niz totalitarnih ideologija u zapadnjačkim prostorima koji su preoteli nakon nekih pragmatičnih alternativa. Njeguđu eksperimentalne antagonizma među sobom, oni pokreni su mogli iskrenih oprečne demone drugih

Ekstremizam je u Njemačkoj, Rusij i srednjoj Evropi bio u prednost jer je relativno brzan i dobro obrazovan srednji sloj koji indusrijskih zemalja na visokom stupnju razvoja bio onemogućen u utjerbi nekog političkog utjecaja onako dugo koliko je bilo moguće. Zbog kasnog stajanja unutar ovih zemalja, plemstvo je, a ne buržoazija, bilo odgovorno za industrijalizaciju. a rukovodila demokracija prema načelima one u zapadnoj Evropi i Sjevernoj Americi koju su u očelost karakterizirali buržoaske srednje sloj i njegove vjernosti, nije imala velike šanse. Naprotiv, sve je više ljudi bilo privučeno totalitarnošćim i mitotičkim rješenjima političkih problema mod i dentista. Nemogućnost postucladine moći da rukovodi avim koje je oslobodila industrijalizacija rezultirala je stvaranjem velikih tenzija koje su se, u odsutnosti vjere u budućnost, iskazivale u obliku ža jedan stupanj brutiranja političke paranoje

Situaciju je dalje komplicirao kaosa i obaj koji su se proširili srednjom i istočnom Europom nakon i avitkog rata, a koje štrajkuju revolucije u Rusiji i apozitum u Versaillesu, koje se pokazalo presudnim za Njemačku. Rezultat je grananje razvoja prema dva ekstremna pola, svaki pisan od drugog i opisan drugim u demokratskoj pelji. Jedan pokret je udigao Narod do statusa vladajućeg principa i umjereno svoju mržnju prema pojedincu i svemu što bi se moglo dobiti kao razvodnjavanje čiste esenca Naroda. Pravedni vlasti ovaj pokret se je počeo pinčno boriti kako bi sklonio interesne skupine u ime jedne rramentalne, zajedničke, nacionalne deje (nacizam, fašizam, stajanjazaj). Potreba za borom protiv unutarnjih neprijatelja Naroda u obliku neposlušnih i egoističnih pojedinaca opredelila je postojanje opasnih signumiranih silaga koje su utjelovile strah u kosti. Teror protiv vlastitih građana napoje uskoro se razvio u nešto što možemo nazvati nacionaliziranim industrijom, najstrašnija črjenika Auschwitz i gube ne baš blage pogledu sve ljudske čelutnosti - svi smo u dubini teško svesni toga kroz vlastitu podanost - već razni indusrijska djelotvornost koju je djelotvorna jednosmjerna komunikacija bila u stenu prisilaviti. To je bilo eksperimentalno dosto sloce elektronike i redaj i telefona

Drugi pokret je stavio Pojedinca na mjesto svog najvećeg ideala, pojedinca koji je bio i razumijevao djetu preda u svoj svojoj prirodnoj dobroti, a duboko prosvjetljen racionalist. No, tak se i ove hominidizirajućih teologija borila protiv interesnih skupina u sklopu kampanje protiv avajga nake kolektivnog razbjezaj. Ova je hipokritičarski individualistički romantizam gledao na svako dilik društvenog apozituma kao na neopravdivi zahtjev čm bi se pojedni poedinak koj bi očelost ograničenje vlastite slobode (anarhizam i anarholiberalizam). Buržoaska demokracija bila je samo lažan proizvod logičarske napravnice dize. No, odsutnost funkcionalnog pragmatizma je činila ovaj pokret politički impotentim, on je uspio avim izmisliti i čelost našinu raznu političkog nemira, no on nikada i ngdje nije postao stan je teorije vlasti, a je i stajao zbog kojeg je i u sve većim razmjerama između svojih opaske, većinom okarakteriziran kao bezopasno akademski društvena gra nesvetovnih, korporacijskih sanjara. Očje su ove vjerzane ekspanzijske dogmatike bile od samog početka osuđene na propast e jednostavnog razloga jer same zaljepljene preda rnyhno programa nije imala mogućnost povisati se sa prodrom kapitalističke paradigme koje je u samom svom temelju kontradiktorna, i rukovodi s apom. One nisu posjedovale potrebne predozna fakabizacije i nisu bile utemeljene na imanentnoj stvarnosti. Njihov od nje bio djelovao u stvarnosti koji ih dnučavao već avim za seba jednu savremenu stvarnost. One su bile totalitarno očelost neslagajućeg feudalnog doba - Bog nije misao samo je misao ime njegovo, a teko se i čelost nalaz u srednju ekstremizma, u slučaju Lenjina, Staljina i pijarskih generala ono to doslovno jest - tako da su sve te vjerzane uspijele samo u stvarnosti velikih kolčina adžijav političkog ekstremizma i neslagajućih kolčina prija

Stajmo na pragu nove paradigme koju pogoni nova, dominantna informacijska tehnologija. Rast kapitalističkih ideologija je, u svim svojim bitnim aspektima, predvidiv kada ga promatramo u okviru prethodnih uspija. Pitanje je ako možemo u tom smislu reći o informacionizmu, i koje obnise postmodernističkog ideološkog kompleksa već možemo razaznati. Mnogi su ideologije - a ovo zaustavlja da se ponovi - one koje su stvorene tijekom te prilagodba osobitim uvjetima kapitalizma. Nimalo na znanstven



Činjenica da one skupine u svoj grubu robu pod ruku s paradigmatom do koje su bile i sve interese skupine su predstavljale. Ovu činjenicu ne treba uzeti kao odgovor kako bismo pomislili da će nova paradigma biti oslobođena od ideologije, naprotiv. Nova društvena struktura zahtijeva nova modela objašnjenja i nova političke objave. Ova ideologija će nastati na polju koje se pojavljuje između stvaralačke misli koja određuje tehnologiju i novih interesnih skupina koje će se vremenom oblikovati prema stratifikaciji koje će teći odnosi o tehnologiji. Preuzimamo, ovaj dug proces djelovanja prethodi probuju nove tehnologije, no prvoći se na kraju tek dugo nakon njege. Ideologije su lekticizam dvadesetog stoljeća, a možda potkraj svega potom mediokracijom društva, donio velike štete humanizmu i sugerirao oblik poslušništva koje mali

Na, ovaj ideološki lekticizam prije je bio antiteški nego snalažli u ovom odnosu prema prosvjetiteljnom racionalizmu i neke utemeljenj nli u jednog od interesnih skupina ovim sve izdanih akademskih krugova. To je značilo da ideološki lekticizam, bez obzira na svoje dno bogatstvo ideja, nikada ne uspe doista vjerodostojnu ideološku alternativu. To nismo mogli ni očekivati: prije prijava stojeća politički nje bilo moguće steći pregled nad dosigom i posljedicama tehnološke transformacije. Politički lekticizam dvadesetog stoljeća neoznačava je informacijsko-tehnološki pogled na svijet nužan za ostvarenje informacionizacije mal

Svako je vrijeme moći osmi neposrednog nastaj i prijetnje neposrednim nastajom ideološki. Sve koje se nalaze u poziciji moći moraju se moći pozvati na legitimnost koje je utemeljena na ideološkom sporazumu kakav bi ih štali, inače jednostavno neće imati ikakvu moć. Ideološki element u obliku uspostavljenih i implicitnih sporazuma potraže sve vrijeme kako se sve više odlaže od plemenskog društva utemeljenog na lozovoj upotrebi naslaja te razvijemo sve složenije mreže uzajamne ovisnosti. Konkretno je smrt ideologije krajem dvadesetog stoljeća rezultirala i u normalnom i u stvarnom gubitku moći predstavljajući burzasku demokraciju. Ideologije su izgubile moć privlačenja i velik broj birača je prešao sporazum i okrenuo leđa politici. Moć je počela migrirati



Kako društvene mreže postaju sve složenije, moć postaje sve više apasirna: nepodijeljena i transparentna, a to znači da ideološka struktura koja podržava moć postaje prijetnja potroša. To je sve što je potrebno kako bi izlozovana nekakva dosegla kritičnu točku softskacije i pozicijama [intencionalno] kako bi došlo do renesanse ideologije. Zato svim idejama dajemo slobodu od dijaloga i nedostaje vjerljivosti. Ostavljamo ideologije bi zahtijevalo netko vjerodostojan politički sistem potpisu moći: snaga budi pravo. Postojeća potreba za ideologijom tako će zasigurno biti ispunjena. Budnost u obliku stručne rasprave i preporučuju jer bi prikrivene kontradikcije kao što su na primjer tajni državni udari moglo biti razotkrivena. Upravo je u trenutku prijetnje usodne taze mogućnost utjecanja najveća.



Tik pred prijelomom stoljeća, kao posljedica zastoj u ideološkom razvoju energije, dolazi do pojave vjetrovih - isto tipičnih za promenu paradigme - razlika između političkih perakata i različitih ekstravaganantnih teorija željene vezanosti uz globalizaciju. Temu koja proteklih godina dominira političkom filozofijom. Na politički kraj izmisljaju na nadi na razini nacionalne države kako bi sproveli moć na transnacionalni način: šireći i šireći i donosivši svoje klase. Nema zavaravanja koje će vratiti u igru planu koja su postavljena supranacionalnim organizacijama vezano uz sve manje bitne oblike njihovih regionalno-obojnih osimovanja. Uostankom, trebalo uvijek može samo proširiti i transparentnost i jasnoću, a to je dodani razlog zbog kojeg je globalno koordinirana politika poželjna. Ideološki naivnost u ovoj raspravi možemo smatrati stvarnom u društvu u kojem je neprospitajen uvid u vjerodostojnost eskalirajuće igre: pogotovo kada željena politika ne donosi dobitak ni jednog od interesnih skupina osim relativno male skupine velikom dijelom subvencioniranih poljoprivrednika u visoko industrijaliziranim zemljama. Kada se stiče serijacija masovnih medija, politički de jure mudrost Lenjinovog savjeta da funkcionalnom sistemom uvijek mora postojati dubok ideološki uvid. Antiglobalistički pokret se pokazuje kao kontradiktoran jer je samo još jedan primjer sveobuhvatne kulturne globalizacije te će se kao takav, uz probu stvaralačke ideologije, pretvoriti u borbu za političku globalizaciju, ostvarenje globalne države i principa jedan čovjek jedan glas na globalnoj razini. Samo ovaj politički sustav koji je zasnovan na primjeni ovog principa ima kapacitet usvotati posljedice ekonomske globalizacije i izbija na kojem se on dolaz znao jedan glas

Činjenica da se akademski utjecaju političarima, koji se onda utjecaju tržista, ukazuje da je nužno ravnotežu između različitih polova unutar kapitalističke trojne strukture moći uspostaviti, a to postaje i razlog i posljedica promjene paradigme koje je u tijeku. Nema moći razloga očekivati izbjavljenje u obliku novih načina razmišljanja koj bi nastali na transnacionalnim dvornima, bilo od strane akademika, bilo od strane političara, jer oni moraju štititi svoje stare povlastice, dok su otklon trebali sasvim zakopčanim održavati viđenosti donosi njihovih poduzeća. Pitanje koje je ponegdje vidljiva možda ima uzrok u mogućem shvaćanju da je ono što je pomalo trunjalno nazvano krajem povlastice upravo kraj jedne određene povlastice, povlastice ene burzaski moći

Posljedica toga je oblikovanje zakopčanog prostora koji mora biti ispunjen, rastuće potrebe za ispunjenjem, sve objanije potrebe za jasno formuliranim političkom filozofijom. Proizvodnja datiranja će ustupiti početni kad se uspostave nove interesne skupine, a stvaralaštvo razmišljanja obja pogled na svijet koj je još uvijek u svojoj mlađoj fazi razvoja. O pojedinim vještina se u ovom kontekstu još uvijek može raspravljati. Modifikirano koncepte starih procesa mijenja jednostavno načo više bi djelotvorne jer su utemeljene o dlovi zastajaliho vještina. Na, političko je vladati se zemljama: prokurirati svijet kamen: prenositi svaki aspekt našeg mišljenja. Potrebno je i nova ontologije: sasvim novo način mišljenja vjerodostojan pod kritičkim pogledom obju sklerini informacionizma

The Renaissance of Ideology - Political Philosophy In The Age of Information and Global Networks

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Except from the forthcoming book 'The Global Empire' by Swedish philosophers Alexander Bard & Jan Söderqvist, to be published in English in the fall of 2004. Bard & Söderqvist are also the authors of 'Neocracy', published in Croatian by Diferro in 2003. Copyright 2004 Alexander Bard & Jan Söderqvist

The concept of a worldview encompasses much more than just a more or less correct understanding of the current state of society. It also encompasses a partly unconscious and often distorted, but nevertheless identifiable, idea of history and its driving forces. Because our world is what we have agreed to say that it is, a new pattern of definition implies an entirely new world. Old stories are suddenly shown, from the perspective of the new paradigm, to be ideological constructions typical of the period. This is therefore not a question of altering one or two episodes in history in the light of a few new facts, but of re-evaluating the foundations of history itself. We are writing a new metahistory.

With a different history, the world becomes a different world. As a result, the current paradigm shift from capitalism to informationism is inextricably linked to a dramatic change in our understanding of the past. The overriding idea of capitalism, of history seen in purely economic terms - with Karl Marx as its foremost exponent - which is, in turn, founded upon the idea that social development is ultimately determined by material production, has slowly but surely been undermined. One contributing factor is that the transcendentalisation of history essential to the viewpoint which Marx inherited from Hegel, has, piece by piece, been destroyed by the perspectivism that developed during the twentieth century. A new matrix of interpretation has begun to appear over the shapeless mass of information, which will have revolutionary consequences.

The most significant change in our view of the past is becoming apparent as the most central fundament of capitalism - and the starting point for its entire view of humanity - the indivisible and original individual - is dismantled and replaced by endless causality chains and feedback loops. Our view of the human body is changing, is being de-individualised, and is becoming one variable among others in the endlessly complex equations of history. Changes in our genetic make-up have been negligible throughout the short history of humanity, particularly in comparison with technological developments. The increasing complexity of society is, thus, not a result of human beings becoming gradually more intelligent, but should be seen as a result of our environment having become more intelligent. From an informationist perspective, the driving force of history is therefore neither genetic nor ideological, nor in any way spiritual. Social development is instead ultimately a question of communication, and therefore of information technology.

Power is ultimately always socioeconomic rather than economic - it has only been economic during the capitalist epoch, while monetary economies have been the driving force, because power has assumed the character of an economic accompan-

ty - which means that material production is only of a secondary nature.

Circumstances deal a hand of cards which must be played as politely as possible. How we play them gradually affects circumstances, but seldom in the way, or to the extent, that we ourselves intend. The factors which make up the current technological complex form the basic preconditions for the distribution of power, status and identity. Each change means that some people gain at the expense of others. This might suggest that history is an endless zero-sum game, but because newly gained information is constantly being superimposed upon earlier won information, there is a pattern, a direction towards an ever greater degree of social and technological complexity, making increasingly sophisticated non-zero-sum games possible.

The values of informational society must, if they are to endure, appear to be credible even against a widespread and profound awareness that they have no basis in traditional metaphysics. God really is dead, and nature can no longer function as any sort of moral authority or as a guarantor of any rights at all. Informationism's new values must satisfy a longing for genuine understanding of the conditions of existence, and not primarily be subordinate to the self-interest and wilful thinking of those in power. In an age characterised by mass interactivity, power will have to make sacrifices in the short term in order to protect its long-term credibility. This means that the escapist utopianism that has formed the basis of capitalism's statist supradecology must be replaced by a radical pragmatism in the exercise of power.

The historians of informational society are primarily interested in technology and its interaction with other social factors. We use the word technology instead of technique consciously: the latter can refer to its original Ancient Greek meaning relating to crafts and building construction. Technique represents humanity's various methods of using mechanical instruments to extend and relieve our own bodies and their functions. Technique therefore represents a machine of some sort - whereas technology is a philosophical and sociological concept for the structures created by large clusters of functioning techniques and above all for the multifaceted relations between these clusters and mankind. By this definition, technology in general, and information technology in particular, is what most profoundly characterises a society and which ultimately determines how power is distributed and clearly produced.

What history indisputably shows is that truly revolutionary technological innovations - the mechanical clock, the printing press, and so on - have their own, inner agencies which are generally very different to what their creators imagined or hoped. A technology with this degree of power

cannot be controlled to any serious extent. It is not the case, as naive optimists claim, that these clusters of techniques are neutral tools whose use is determined by human beings.

Technology, to use Neil Postman's terminology, plays out its own hand; it determines the framework of what can be done and thought. In so far as we can speak of free will at all, it is strictly limited by the given technological frame. A goldfish can choose to swim to the right or the left of a stone, but it cannot swim outside its bowl. This is not to suggest that it does not matter whether it swims to the right or the left of the stone. But pretending that the glass bowl does not exist is hardly productive.

If it really is technology that determines the division of power and identity production, then this clearly has crucial consequences for our view of history. It means, for instance, that it is not the events which are traditionally identified as the great revolutions in history that are truly revolutionary. The French Revolution of the 1790s, to take one example, must naturally be granted a certain degree of significance - not merely symbolically but also for practical reasons - but its repercussions are entirely played out within the frame of printing-press technology, without which both the revolution itself, and its driving impetus of Enlightenment philosophy, as well as expressed property and the industrialisation that followed it, would have been unthinkable. Therefore the informationalist historian deals with spectacular events of great symbolic significance largely in passing: wars, revolts and proclamations. Instead, attention is focussed on the abstract fields surrounding the bifurcations where paradigm shifts arise, the often chaotic periods and circumstances in which one dominant information technology is phased out and replaced by another.

Genuine revolution is, quite simply to be found in the introduction and use of a new information technology whose agenda gradually suffuses the entire culture. What were described as revolutions during the capitalist epoch - more or less violent regime changes, with or without public executions - appear in this new light as spectacular expressions of aggression, loaded with symbolism, which in turn are merely the logical consequence of a preceding genuine revolution. The conditions which determined the exercise of power as a consequence of a dominant technology, the printing press, were expressed both symbolically and literally, on the public stage, but the real revolution had already taken place long before. But theatricality and symbolism were ideally suited to be the starting point for a romanticised ideology that was of vital importance for the self-image of the capitalist era. Written history attached great weight to the sort of theatre, because it essentially supported the system and was incapable of questioning the given preconditions. Both academic battles in universities and political conflicts in parliament confined themselves to symbolically loaded pseudo-problems within the frame of one and the same ideology.

The transition from feudalism to capitalism was consequently not a question of any sort of ide-

logical breakthrough, nor a historically determined transition to a higher state of civilisational maturity. Rather it was an ecological change that occurred as a result of the existence of the printing press, this apparently innocuous innovation meant that humanity's whole ecosystem and life conditions were transformed. Important information could now be spread quickly and in great volumes, which in turn meant that literacy became increasingly more valuable and therefore more widespread, which in turn created a new virtual world, public space. Even if the virtual world of public space in the form of daily newspapers, journals and books, was a comparatively primitive means of one-way communication, particularly when compared to today's global and immediate interactivity, its arrival in the corridors of power meant that the church lost its hold on the world-view, the monarchy had to abdicate from politics, and the aristocracy was forced to relinquish economic and military power.

Once the ball had started to roll, there was no stopping it: a power structure which rested upon hand-written language and a mythology that revolved around a transcendental Eternity was forced aside by a new power structure which was based upon the increased spread of information in the form of the first mass media, and a mythology that replaced Eternity with transcendental Progress as the purpose and meaning of existence. Theology was replaced by the worship of reason, in the same way as the nobility's sties lost their value when wealth became the ultimate gauge of social status. Capitalism's great project of enlightenment, proud humanism with its steadfast belief in the Cartesian subject, occupied the metaphysical realm, which had the somewhat paradoxical result that reason also occupied the place in life previously taken by unreason. When the old superstitions were swept aside, both would be replaced by knowledge and science would provide the answers to all humanity's questions about the meaning of life.

The problem in this is that science is constantly being revised, as is its nature and, as a result, every truth can only be regarded as provisional. In the absence of an officially sanctioned unreason, the foundations upon which the values of social construction rested were notoriously unstable, which is ironic given that social theory was based upon naive, careful thinking about a stable and balanced state of normality. The intact individual, the literally indivisible ego, was installed as the hopefully immovable rock in this unlevel sea, as the unrestricted ruler of the complicated but rational machine that was the human body. The subject was given the task of realising all of his or her innate qualities and abilities, in an ongoing struggle towards sacrosanct Progress.

A paradigm shift always brings with it a new use of language and a new vocabulary. New phenomena require new terminology; at the same time as old terms acquire new meanings. This forms an integrated part of the worldview that develops in harmony with the material changes that follow the



dominant technology and the interests represented by the new power. Words like 'truth' and 'reality', knowledge and science are imbued with new meaning and assume at least in part new functions. This also applies, of course, to the transition to informationalism.

The old meanings of the words 'feudalism' and 'capitalism' are encapsulated in new ones. The terms are incorporated into the alembic philosophy's sophisticated system of repetition and difference, and assume new functions in this new context.

In feudal society, where God was a reality, life was largely characterised by the constant thought of, and constant preparations for the heavenly kingdom that beckoned in the next life. With the paradigm shift and industrialism, these concepts and ideals were replaced by The Modern Project, which concentrated on continuous expansion and change for the better within the frame of the nation-state society. Utopia was brought down into the material world, but was placed always out of reach in a glittering future which could only be realised by the most immense effort, on both the personal and the political plane. Eternity was no longer a credible concept, but Progress functioned excellently as a replacement, despite the fact that its contours were strongly incised in a way that was otherwise uncharacteristic of capitalism. Of course, Progress could be measured, but it was never possible to determine when the goal had definitely been reached. It was always shifting further ahead. Which was of course what made it functional: the fulfilment of the promise had to be capable of being postponed indefinitely. As a result, the power-wielding class could offer a reward for obedience and diligence without it ever actually costing anything.

Truth and meaning were no longer bestowed from outside, but from within. Utopia lay slumbering within the very core of the individual, in human nature, and it became the duty of everyone to realise themselves by energetically testing their potential and their abilities to the utmost to produce the maximum possible benefit. The personal became political, and ever more detailed regulations were institutionalised. Everyone was expected to be the creator of their own happiness, and their own moral police, where the one was intimately linked to the other. So, to begin with, man was thought to have been created in the image of God, and when that was no longer sufficiently persuasive, Man was launched as the model for mankind. Being a good human was to strive to be the perfect Human Being, this was the ultimate truth and meaning of life. Everything was predetermined and governed by the desired outcome. The individual is two options: either to play along according to strict rules, or to neglect his or her own potential and, as a result, be rejected by the machinery of society.

This humanistic pattern of thought was largely based upon and reinforced by Newtonian physics and a model of the world which could

perpetual motion machines, while every cog moves strictly in accordance with the rules, and in carefully co-ordinated interplay with the other parts of the machinery. The role of the human being in the system can be compared to that of the cuckoo in a cuckoo-clock: to comply obediently with the rules and pick up at regular intervals with cheery exclamations. At the same time, within a capitalist system motivated by progress and the pursuit of prosperity, there was a contradictory more grandiose vision for utopian Man. This encompassed academic knowledge itself and the idea of an encyclopedia, a word whose Greek etymology *enkyklios = cyclical = pedagogue* - education, suggests an all-encompassing knowledge which forms a complete circle. The ambition was to collect and combine an exhaustive amount of knowledge to reveal the eternal principles that govern nature, and to create a complete model of the world within the brain of rational human beings. The ideal of traditional science consequently forms part of the circulation system of capitalist mythology. This is in sharp contrast to the alembic science developing under informationalism, the focus of which is on processes and creative problematics, rather than the obsession of capitalist science with confirmed suppositions.

In God's conspicuous absence, History itself assumed a spiritual dimension. It became the holy story of how mankind had ennobled itself and thereby extended to its rightful place as return a supreme engineer. To subjugate nature as its own included was the historic duty of mankind. Human beings were not yet themselves, but must use their own power to become themselves. History was thereby transformed into the ultimate judge, before which both the individual and the whole of society could be held accountable. The consequence was that God did not disappear, but merely changed his name and returned with his powers intact in the form of the Cartesian subject. When we place this atomised ego in a social context, we see how the bourgeois ideal of citizenship takes shape: sober, rational and reliable. The Cartesian subject was therefore a concept whose success in the main-Danish arena was almost total: but the concept was also extremely well suited to life in an increasingly urban landscape, where atomisation and individualisation were steadily increasing in line with modernism. For today's developing metropolises, on the other hand, the Cartesian subject looks at least as bizarre as the concepts of Adam and Eve ever have.

The cohesive, individual subject - sovereign in relation to both body and environment - replaced the monotheistic god as the fundament of social metaphysics, and therefore also as fuel for identity production. The entire rationalist model rested, paradoxically, on the wild, empirical and, from a rational point of view, entirely unbounded guess, despite much laborious searching, the ego's mystical and impenetrable hiding place within the body was never found, which of course it was essential to conceal at all costs. The Cartesian subject was therefore elevated precisely because of its central role in the power structure. In the

status of a transcendental axiom beyond all questioning. The dictatorship of theology was replaced by the dictatorship of scientific truth, despite the latter being fundamentally just as unscientific, if not more so. The relevant question that arises here is how the corresponding change will look in conjunction with our era's transition from capitalism to informationalism. What is going on under the surface, in the collective subconscious? How are ecological changes affecting our worldview and thereby, our world? And what will the political consequences be? These questions can only be answered by an archaeological excavation in the ruins of capitalism.

Bourgeois democracy had to provide a number of different ideologies, represented by different political parties. At regular intervals the voter was given a choice between a number of different alternatives. Party X would over take a couple of percent, whereas party Y would safeguard current levels of taxation, and party Z might have had another position. Basically, however, these ideologies were merely variants of one and the same overriding idea of the State as the only legitimate instance of power. Statism, an idea which was in turn sanctioned by the metaphysics of capitalist humanism. According to this idea, the State embodied the holy will of the people in the same way that the church had represented God's masters on Earth during the feudalistic era. To an extent, in young democracies an ideology was identifiable with a particular party and social group, which meant that political elections were often a question of which group, or class, would succeed in controlling the state and protect its own interests. But as prosperity increased and was distributed, the various classes became more similar and shared in all important respects, the same interests. The lower-class was gentrified just enough so as not to constitute a disruptive threat, which meant that the class-struggle also slowly expired.

The different ideologies melted together so as to be indistinguishable, the common statist, superdogma became more apparent, and the parties were forced to devote themselves to trying to feel negligible and asymmetric pseudo-conflicts as best they could in an effort to continue attracting attention and conceal the fact that they basically belonged to an ideological cartel. Politics was mediated and managed. Because there were no longer any genuine alternatives to choose from, the People no longer existed to manifest the will of the People. All that was left was a carefully directed piece of theatre, with a great herd of voters in the non-speaking parts. It is hardly surprising that the voters lost interest and stayed away from polling stations in increasingly large numbers. Essentially observers of the process began to speak of the death of ideologies. The crisis of democracy is also a crisis for statism. Interactivity on a global scale weakens both the state and democracy in several respects (as we examine in detail in *Nelocution*). As a result of more and more issues being moved from the

level or the state: democracy is also undermined when politicians appear as pawns, ignorant puppets in the hands of well-organized special-interest groups. The technocracy has great difficulty finding any reason to engage in the old, exhausted form of politics. And the consumerist can easily find more titillating entertainment in the immense array of one-way communication media that is aimed at the underclass.

Democracy's crisis is concealed behind a veil of transcendental romanticism. As soon as western interests are threatened anywhere in the world, Democracy is wheeled out and exploited as an absolute necessity in the propaganda. Democracy is presented as the only imaginable guarantee of both freedom and prosperity, and the only possible alternative is still depicted as a tyrannical dictatorship surrounded by barbed wire, as if the national state in the capitalist mould was, once and for all, the best of all possible worlds, and not a product of certain historical, and ultimately technological, conditions. But to more and more people it is becoming increasingly apparent that the self-aggrandizing marketing of the political class in the nation-state and its stubborn fight to preserve the system lack all credibility.

So far, the developing plurality does not have any particularly clear contours. It has not yet developed the political and philosophical concepts that are needed to dominate a political arena in which the scenery is changing rapidly. But it is merely a question of time. Interactive media-technologies are driving a political culture in which democracy is disintegrating and the plurality gaining a foothold in the cracks. When geographically delimited space is no longer relevant, and when people form virtual communities with no regard to national boundaries, bourgeois democracy and national legislation just look like exhausted phenomena. And when the Cartesian subject and the self-realising individual no longer appear to be either desirable or credible, Man will be replaced by the Network as the highest ideal. This will be the last nail in humanism's coffin, and we shall be able to move on.

Bernsteini thought is based upon the Nietzschean interplay between repetition and difference. Applied to social structures, this means that eternalism advocates the perfect Network in the form of an infinite, creative loop as the very basis of the metaphysics without which not even informationalism can manage. In this respect, the network looks like the very personification of Nietzsche's Superman, in so far as he himself creates his values in conjunction with immanent reality, primarily through active networking, instead of passively assuming his place in an enforced hierarchy of values. The cynical nihilism which characterized postmodernism will therefore be replaced at the breakthrough of informationalism by an affirmative nihilism with Nietzschean ideals. In contrast to postmodernists, networkers have once and for all reconciled themselves to the collapse of the modern project, and regard it as a historical necessity rather than a failure. They even regard its conclusion as a perfect opportunity to act themselves, rather than merely reacting. The time

has come for the networkers to carry out their own Nietzschean Versuch.

Capitalism's legitimate ideologies arose in the meeting between all-encompassing eternalism and the collective interest groups which appeared in society. But even pronounced anti-eternalist ideologies, such as anarchism, anarcho-syndicalism and objectivist libertarianism had important roles to play. Naturally they had to be excluded from all forms of power, but they formed phonyque elements in the system's demography and strengthened, as a result of their role as theatrical but ultimately harmless threats, support for democracy and the nation-state's collective identity. It is a fact that every society produces a demography for the very purpose. As for every biological organism, but for partially different reasons, it is essential for social structures to have a boundary that defines what forms part of the collective by pointing out what is excluded. Creating an exclusive definition of the structure's own identity would be extremely demanding in terms of time and resources. It is considerably more economical to position the structure in relation to a number of strategically chosen contexts. A negatively defined identity like this is also extremely resistant to attack and comparatively insensitive to external criticism. The most effective identity production is therefore a form of parasitism on the selected demoral' attentional value. Capitalism developed the demonomological method to perfection. Hegel's dialectical metaphysics, which seems increasingly to have been the intellectual zenith of this paradigm, even elevates the demonomological method to the status of an objective truth about existence itself.

Because eternalism was the supreme political ideology of capitalism, all sorts of anti-eternalist movements were granted leading roles in the demonymology. These movements were, by definition, anti-democratic, socially subversive and terrorist in nature. But most important was the fact that their ambitions were completely unrealistic, because their prognoses lacked all connection to the governing circumstances. Despite this, the strong identity of demonized outsider status proved a temptation to many, not least to the many naive academics who could afford to play at being dangerous class-entrants without ever having to risk their place in the social hierarchy. The demonomological complex ensured that the state was further strengthened, and the middle-classes were provided with material, in the form of their own scandalous behaviour for piquant tales to relate at dinner-parties.

One clear indication of the crisis of the capitalist paradigm was that the statistic demonymology eventually lost its potency: the demons that had once been so frightening were transformed into excruciated pop-culture. Thanks to the punk culture of the 1970s, the anarchist became yet another Disney character among countless others. Anarchy was no longer perceived as a threat to middle-class democracy but was reduced to becoming yet another trademark for fashion.



designers to play. This exploration of the system's own demons can, in the short term, be seen as a victory for the system, by which it proves itself invincible, but in actual fact it reveals a form of slow suicide, because the system's socially cohesive symbols quickly lose their value, leading to the explosion of identity production. By consuming what the French philosopher Georges Bataille calls "the sacred" that which forms the very core and most essential part of its own conceptual world, the late-capitalist order presided over its own demise. When capitalism deprived itself of the capacity to maintain a credible demonology, and thus protect its own identity, it paved the way for an already well-informalised one. The bourgeoisie went into the final battle without any weapons, and with no chance of offering resistance.

All the old weapons were now kitch curiosities, incapable of meriting without irony. The death of the ideologies was therefore a fact. The explosion of capitalism is confirmed by the dramatic fall in the stock of the nation-state, the paradigm's most important concept of identity creation. The nation-state once appeared as a hybrid between the myth of the nation - a romantic idea of a uniform culture built upon a common language and origins, a common history and common traditions - and the concept of the state - the legitimate representative of the collective subject. This ideological fiction was directed from a very real capital city, and it is in the fundamental sense that we use the word capitalist - a collective subject, with its base in the capital, which subordinates the surrounding territory and a number of other cities in order to feed its insatiable hunger for labour and raw materials in a constant struggle with other competing capital cities.

As support for the capitalist system, the collective subject created great masses of ideology. Just as the feudal system needed the Devil and his calamitous temptations, so the Nation State was forced to produce a comprehensive demonological rogues' gallery of both internal and external enemies, in order to maintain its own identity-losing function. It is this central role which the Nation State has become incapable of managing in our era, which becomes apparent when we confirm that few, if any of the highly industrialised nations are prepared to go risk death for something as obsolete as national identity any more. The only surviving superpower, the USA, sends its ground troops consisting of professional soldiers only in extreme instances, and otherwise restricts itself to high-tech technological warfare from the air and from far-flung outposts to achieve its goals.

The loss of any soldier is now regarded critically by opinion back home. The days of classic warfare between separate nation-states are therefore numbered. The military conflicts of the future will take the form of civil or guerrilla wars within the frame of a global system. In the myth-constitution of the collective subject, its own gravity is presented as natural and ordered by fate by the mystical origins of the people in question. But this gravity is entirely dependent upon the potency of

the external threat that is conjured up for barbaric or worse reasons. Thus the demonology occupies a key role in this context. In the same way that the parents and their early, painful assona foster a child's identity in Lacanian psychoanalysis, so it is the external threat, real or fictitious, which gives rise to a society's identity, rather than any internal qualities. The mythology surrounding the utopian project - the origins of the people, the people's culture, the people's fate - is primarily also an important component, but its primary function is cosmetic: to camouflage the large black hole at the core of the project, and to conceal the fact that the whole apparatus is based upon a crisis system for the division of power and status. Because no subject, either individual or collective, can survive and retain its cohesion without a constantly upgraded demonology.

This connection between project and demonology must not be revealed or admitted, relations must instead be presented as a dialectic opposition. Exactly how this process functions can be studied by looking at the creation of relatively young and heterogeneous nations like the USA and India, where the collective subject in question found its original form in opposition to the retreating colonial power. For the mental decolonisation of North America and India to succeed, a retroactive demonisation of the British colonisers was required. Hostile ideologies often function best as external demons if their representatives are easily recognisable, if their evil intentions can sincerely be discerned in their strange and frightening facial features. This is why the Soviet Jew became a fascist, while the German Jew under the Nazis was revered as a communist. Thus racism became the capitalist equivalent of feudalism's faith in the devil, and an ever-necessary ingredient in all forms of nationalism.

The link between nation and state in turn resulted in a demonology, but upon the connection between cosmopolitans and anti-naturals, an exotic cocktail which, because of its exotism, came to be cherished within the western academic class whenever it wanted to distance itself from the petit-bourgeois nationalism that was eroding itself and becoming ever more widespread at the turn of the last century. The tension between the middle class engaged in business, whose values were in tune with the mythology of the nation-state, and the already established, educated middle-class, whose values were starting to gravitate against the same nation-state's demonology, led in time to a situation where every guerrilla-movement in the Third World could count on having at least one influential mouthpiece on every European and North American university campus.

This role-play resulted, in turn, during the hectic days of neo-capitalism, in the establishment of an anarcho-liberal counter-demonology based upon the vulgarised Hegelian concept of the end of history, thanks to the final victory of bourgeois-democracy over all its evils. Their opponents' demonised certainty in victory

strengthened the cohesive identity of essentially self-assumed outsider status. This outsider status

was, however, only fictitious as was confirmed when the champagne socialists in question were entirely subsumed by the market forces they had so vehemently opposed, only to reappear in the form of a temporarily-adjusted and fashionable so-called postcolonial Marxism. The process made it clear once and for all, how Marxism had always been an integrated part of the capitalist system, and had never entered any genuine system-criticism to match the philosophical radicalism of its own propaganda.

Since the bourgeoisie was the dominant class during capitalism, it was also the socioeconomic ideal against which all other groups were measured, or measured themselves. Its political ideology, liberalism, was an offshoot of bourgeois humanism. The theory of the end of history is true in so far as all other ideologies have eventually been subsumed into this bourgeois humanism in line with the gradual absorption of the whole of society into the middle-class. The end of history and the death of ideologies are one and the same thing. But this theory, naturally, is only valid within the frame permitted by the paradigm. When the fundamental cultural and economic conditions are changed as a result of an information-technological revolution, history will once again be in motion. And as a result, the necessary conditions for a renaissance of ideology arise.

A social force sooner or later always meets a counter-force. Bourgeois humanism was consequently met with a dwindling but not entirely powerless feudal power structure in the form of the antithesis: the church, the monarchy and a generally reactionary ideology: conservatism, a post-feudal humanism. As a result of the blessings of the printing-press, levels of literacy eventually reaching the factory-floor, yet another collective subject was produced, the working-class, and yet another ideology, socialism, or proletarian humanism. These were all fingers of the same hand. When their internal differences had been sorted out and the demands of the different mass groups had been met through a long line of redistributive compromises - a continuous adjustment is carried on throughout every paradigm in accordance with the second law of thermodynamics - then the different ideologies are revised and eventually fused together on all planes but the purely formal.

This is the thermodynamic death of ideologies where all energy transference has ceased because there are no longer any differences in temperature. At that moment of the political decade after the living death is general opportunity and mass media entertainment of varying quality, a form of simulated politics, a perform art to galleries that echo ever louder. Nietzsche predicted as early as the late 1800s that democracy would eventually reach a final phase of rapidly escalating apathy. For the cynical nihilists of the elite in power this state appears to be a happy and to history a state which thereby makes cynical nihilism indispensable for all states. But for the affirmative nihilists of the young

anocracy: the growing inability to identify towards the forms and content of democracy signal an opening for an entirely different political order, with new players and game-rules. It means the beginning of their story.

Identity production can never achieve 100% coverage. In order to avoid unmanageable fragmentation, and to create collectives capable of functioning in the messy Darwinian arena, a certain level of rounding off and horse trading between different sub-groups is necessary. In the gaps between the various ideological complexes and classes, small pockets of idiosyncrasy inevitably appear. These vacuums were occupied and exploited during the early period of late-capitalism by the groups of intellectuals who had found themselves, or positioned themselves, beyond the public spaces of capitalism. The increasingly top-driven class-ideologies were therefore gradually complemented by various extremist movements which filled the social gaps by absorbing the social elements that were left over. These movements directed their efforts with increasing aggression against the very interest groups that were fighting for political space and economic redistribution, and accused them of being parasites on the collective subject for their own ends.

Outsider status was expressed in a burning desire for a complete and all-encompassing social collective. No leadership from above, no hierarchy. This required that the transcendentalisation of the collective subject be driven a stage further: the transcendentalisation process itself had to be turned into the central hub of identity production. The will of the people had to create its own history instead of resigning itself to subordination to economic forces. Positive action in the name of the collective was by definition moral, and democracy was merely a mendacious bourgeois institution which represented a loathsome hindrance to development. The people could, according to the viewpoint, only realise its utopian potential if it was driven forward with the help of the whip. Utopia was a question of achievement and privation, not of historical necessity at all. This ideologised political thinking fostered a succession of totalitarian ideologies in the vacuums left behind by the more pragmatic alternatives. By cultivating an extreme antagonism between themselves, these movements could also make use of one another as antithetical demons.

In Germany, Russia and Central Europe extremism was favoured by the fact that a relatively large and well-educated middle-class in these late-developed industrial nations had been held back from exerting any political influence as long as possible. As a result of the delayed development in these nations, it was the anocracy rather than the bourgeoisie which had been responsible for their industrialisation, and the prospects for an inclusive democracy along the lines of the Western European or North American model, entirely characterised by a bourgeois middle-class and its values, looked anything but good. Instead more and more people were attracted by totalitarian

ism and militaristic solutions to the political problem of power and identity. The mobility of post-factual power to manipulate the forces which industrialisation had released created enormous tensions which, in the absence of a belief in the future, came to be expressed in a gradually more brutal political paranoia.

The situation was further complicated by the widespread chaos and desperation in Central and Eastern Europe after the First World War, exemplified by the Russian Revolution and the Versailles Treaty which proved so fatal for Germany. The result was a bifurcated development towards two extreme poles, each dependent upon and strengthened by the other in a demagogical loop. One movement needed the People to the status of guiding principle, and directed its hatred towards the individual and everything that could be perceived as diluting the pure essence of the People. When it came to power this movement struggled frenetically to exterminate interest groups in the name of a simple romanticised collectivism with a single common, national agenda (Nazism, fascism, Stalinism). A comprehensive and fear-inducing security force was justified by the necessity of suppressing the People's internal enemies in the form of disobedient and egotistical individuals. The terror against the nation's own citizens soon developed into what could almost be described as a nationalised industry: the most frightening thing about Auschwitz and the Gulag is not their exposure of human cruelty - we are all deep down, all too well aware of that through our own subconscious - but the devastating industrial efficiency that effective one-way communication was capable of producing. This was the ecstatic golden age of blind electronics - radios and telephones.

The other movement had the individual as its highest ideal: an individual who was either a Rousseauian child of nature, bubbling with innate goodness, or a deeply enlightened rationalist. Even this hyper-individualistic ideology fought interest groups as part of its campaign against anything related to a collective solution. These hyper-Cartesian individualistic romanticists regarded every form of social agreement as an unacceptable demand as soon as any single person felt that their freedom was restricted (intolerance and anarcho-liberalism). Bourgeois democracy was merely a fraudulent producer of legitimacy for a repressive state. The absence of functional pragmatism however made the movement politically impotent: it succeeded in creating a considerable and often violent level of political unrest, but never became a permanent factor in power anywhere, which is why, between its increasingly rare outbursts, it was largely characterised as a harmless academic society game for unworried quasi-radical dreamers. Both these variants of extremist ideology were doomed to fail from the outset, for the simple reason that the blinkered nature of their programmes lacked any capacity to connect with and manage the fundamentally contradictory nature of the capitalist paradigm. They did not have the innate flexibility required, and they were not rooted in immanent reality. Their objective was

to function in the reality at hand, but to stress an entirely new reality for themselves. They were ideological remnants of a vanished feudal era. God is executed in name only, while the corpse is actually placed at the centre of existence, in the case of Lenin, Stalin and the Japanese generals, quite literally so – and they only succeeded in creating vast amounts of mendacious political rhetoric and irrepressible amounts of suffering.

We are standing on the threshold of a new paradigm, driven by a new dominant information technology. The growth of capitalist ideologies was, in all essential respects, predictable when viewed in the terms of the prevailing conditions. The question now is what we can say in that respect about informationalism, how many of the contours of the post-humanist ideological complex can already be identified. The ideologies which have died – and the desires to be repeated are those which were created, created, and adapted to, the specific conditions of capitalism. The fact that they are going to their grave together with the paradigm with which they were integrated, and whose interest groups they represented is hardly surprising. This fact is, however, nothing to take as a pretext for saying that the new paradigm will be free of ideologies, but rather the reverse. New social structures demand new explanatory models and new political goals. These ideologies will be created in the field which arises between eternalistic thought, ultimately determined by technology, and the new interest groups which will gradually form as a result of the new stratification which will also ultimately depend on technology. Admittedly, this draw-out process partly precedes the new technology's breakthrough, but is only completed long afterwards.

The ideological criticism of the twentieth century strongly inspired by the increasing modelisations of society, inflicted severe damage on humanism and therefore prefigured a form of post-humanist thought. However, this ideological criticism was antithetical rather than synthetic in its relation to enlightened rationalism, and it was not anchored in any interest group beyond increasingly isolated academic circles. This meant that ideological criticism, despite its brilliant wealth of ideas, never succeeded in presenting a credible ideological alternative. This could hardly have been expected either, before the turn of the millennium it was practically impossible to get an overview of the extent and consequences of the technological transformation. Twentieth-century political philosophy lacked the information-technological view of history necessary for informationalist thought.

All exercising of power, apart from direct violence or the threat of direct violence, is ideological. Everyone in power must be able to call upon a legitimacy that is based upon an ideological agreement. If they are to have any hope of being heard, otherwise they will quite simply be powerless. The ideological element, in the form of explicit or implicit agreements, is becoming more important the further we move from a tribal society based upon the direct use of violence, and the more complex networks of mutual dependency we develop. Consequently the death

on the ideological at the end of the twentieth century resulted in both a normal and an actual loss of power for the representatives of bourgeois democracy. Ideologies lost their power of attraction, large numbers of voters broke the segment and turned their backs on politics. Power began to regress.

As social networks become increasingly sophisticated, power becomes more abstract, distributed and transparent, which means that the ideological structure which supports power is becoming indispensable. All that is required is for the interactive culture's so-called networks to reach the critical point of sophistication and atomisation where the renaissance of ideology can take off. So all ideas about an ideologically bereft state lack all credibility. An absence of ideology would require a scarcely plausible return to pure power positivism, might is right. The existing need for ideology is therefore bound to be fulfilled. Vigilance in the form of a qualified debate is to be recommended, because hidden contradictions, like hidden coup-attempts, would be brought into the open thereby. It is in the irrepressible reductory phase that the possibilities of exerting any influence are at their greatest.

Immediately before the turn of the millennium, as a result of the scaled ideological development of energy, a remarkable – albeit typical of a paradigm shift – variety of different forms of political protest and diverse extravagant conspiracy theories arose around the issue of globalisation, the subject which has dominated political philosophy in recent years. However, those politicians who insist on performing on the nation-state level in order to exercise power in the traditional way are doing themselves and the members of their class a disservice. No amount of wasteful thinking can restore the issues which have been raised to supranational organisations to their increasingly irrelevant forms of regently-coloured ceremonies. Besides, the market always stands to gain from transparency and clarity, which is why a globally co-ordinated policy is desirable in this respect as well. Ideological naïveté in the debate could be thought to be remarkable in a society where insight into the value of an escalating non-zero-sum game is widespread, particularly when the politics that is being desired does not benefit any interest groups apart from a small group of heavily subsidised farmers in the highly industrialised nations. Once the mass media sensation value has died down, the restoration of the wisdom of Lenin's advice will grow. That functional activism must always be preceded by profound ideological insight. The anti-globalisation movement as revealed to be self-contradictory by being yet another example of all-encompassing cultural globalisation, and will turn, as eternalistic ideology makes its breakthrough, into a light for political globalisation, the realisation of the world state and the principle of one man, one vote at the global level. Only a political system based upon the application of this principle has the capacity to balance the effects of economic globalisation and the market where one dollar equals one vote.

The fact that academics bawn on for politicians,

who in turn bawn on the markets, indicates that the necessary balance between the various poles in capitalism's bi-polar power structure has been lost, which in turn forms one reason for, and also a consequence of, the ongoing paradigm shift. We have no reason to expect disavowance in the form of any new thinking from the traditional sources, either from academics or politicians, because they have their old privileges to safeguard, while the actors within the market are fully occupied with maintaining the value of their companies' shares. The panic which is visible in some quarters could have its origins in a heavy realisation that what has been somewhat triumphantly termed the end of history is actually just the end of a certain specific history, namely that of the bourgeoisie and of power.

Consequently a vacuum is forming, one which must be filled, a growing demand for fulfilment, an increasingly desperate need for a clearly formulated political philosophy. When the new interest groups have established themselves and eternalistic thinking has coloured the worldview which is still on the drawing board, then identity production will begin in earnest. Certain conditions are negotiable in this context. Modified versions of old thought processes will not do, because they are only valid within the frame of an obsolete worldview. No, it is necessary to go back to basics, to leave no stone unturned, to question every aspect of our thinking. A new ontology is also required, an entirely new way of thought, one which is credible in the critical eyes of the actors of informationalism.





Deutschland 2

U nevoljnom parlamentu i debataima u izvanrednom Bundestagu koji parlamentarnu većinu beže i predstavljaju narod. On se događa kad braći i sestrin zastupaju svoje političke? U svibnja 2002. Rima Protokol za jedan dan predložio carice, predstavljajući u politici. U okviru festivala Theater der Welt podnau vije od 200 gradova čine da oporavku događanja tog dana u izvanrednom Bundestagu, stali sudionici, prisutni ulogu jednog predstavnik. Često "griješiti" bez sudjelovanja u sudjelovanju u Berlinu i u izvanrednom Bundestagu, kao sudionici predstavnik, uključujući političara, govornika i pjesnika, čine. Oni se ponašaju "Deutschland 2" na sličan i sličan političara, nego u svojim govorima.

(Foto: This Week)

Deutschland 2

In German parliament, in speeches, appointments and debates, 600 members of parliament stand for their voters and represent the people. What happens if the voters' opinion does not come for a change? In May 2002, Rima Protocol for one day proposed carices, representing in politics. Within the festival Theater der Welt, over 200 cities of Germany to copy the action that is taking place in Berlin parliament, every participant over the role of one delegate. The speeches of the "protagonists" are translated live from Berlin, prompted through earphones and translated simultaneously by dozens of Berlin - including the in-between questions - being and applause - only in "Deutschland 2" the translation does not consist of language exchange, but in an exchange from one body to another.

(Foto: This Week)



Sonde Hannover

Koliko su ljudi u ovom svijetu koji se čine i oni koji su u ovom svijetu? Kako je predstavljati političara da se ne čine i u ovom svijetu? Za "Sonda", Theaterformen Rima Protokol u lipnu 2002. ostali su sudionici, prisutni ulogu jednog predstavnik. Često "griješiti" bez sudjelovanja u sudjelovanju u Berlinu i u izvanrednom Bundestagu, kao sudionici predstavnik, uključujući političara, govornika i pjesnika, čine. Oni se ponašaju "Deutschland 2" na sličan i sličan političara, nego u svojim govorima.

Sonde Hannover

How, suspicious does a conversation interpreted through a directional microphone sound? How much adjustment is needed in order to not attract attention? At the occasion of Theaterformen festival, Rima Protokol climbs in June 2002 to the 10th floor of a skyscraper. 40 spectators are placed every night by the windows and equipped with binoculars and earphones. Four agents stand on the square below and two conversations. This sound transmission is live mixed with the voices of a different microphone detection an earphone, and a light conductor from the police helicopter squadron. This changes the role of a harmless, observer into a detecting vessel. He watches the square. Mirrors exposed by girls' information and discovers a camera on the roof appears to him, lead to the secret corner for "Sondapunk" a camera that quietly checks the place, day and night.

(Foto: Rima Protokol)

I try to speak about reality

Rimini Protokoll u razgovoru s Patriceom Blaserom

Prevo s nemčkog: Kiri Mednir

Rimini Protokoll je krovna udruga Helgard Haug, Stefana Kaegija i Daniela Wetzela

"Aliq Disneyland postoji zato da bi ostatak svijeta samo ogledao on realniy, onda realni svijet postoji zato da bi bio insceniran - tako se, slobodno se slušaoci Baudrillardom, može opisati orado Rimini Protokolle. Rimini Protokoll konceptivno je misl svoje pripadnike gradivši genije, koji zali promjenili svijet - bar privremeno i najradije potajno. Oni inženjere u zbilju umjetnost, a ne bombe, i promatraju publiku kako promatra ekspoziciju - ona važi kao uspjeh! Zato se više ne može razpazati: tanki oni između "autentičnosti" i "manipulativnog" " (Renata Klat, DIE ZEIT 2002)

Patrice: U obični je upala jedne rečenice koje je, čini mi se, u skladu s vašim radom i ematim je karakterističnom. Svedenik, kojega ste pozvali za svoju Midnight Special Agency u Bruxellesu, predstavlja se jednom rečenicom i kaže: "I try to speak about reality". Upravo, dakle, svedenik pokušava - polazeći od vjere - govoriti kao realnost. Točno bi tako vjerojatno mogao reći i svaki od vas. Otkako te strast za pokazivanjem realnosti?

Helgard: Posljednja svedenikova rečenica ta je da je on prostor svoje crkve, koju bi mogao koristiti da svoje teme epistemično prenosi svojoj zajednici, više od druge godine posve konkretno upotrebljavao tako da je u njemu smjestio 250 legalnih imigranata. On nije samo govorio o realnosti: on je realnost i samim konkretno unio u taj prostor. Naravno, moždaš propovijedati ili izvoditi predstave u kojima se ističu važne i druge misli ili egzemplarne definicije i to je na jednu ravninu končno i dobro - ali na drugoj strani moždaš pokušao to vezati i konkretnije za ljude i konkretnije utjecati na realnost, te realnost kao ekspozitiv unijeti u neki takav prostor.

Stefan: Ovdje sjedimo u kassu u Beču, u dependansi Burghtheaters. Pogledamo li kako su ovdje debeli zidovi, koliko ornametirani svi na stropu, onda je i to, poput crkve, vrlo reprezentativan prostor koji tjelji ljude.

Helgard: - obogaćuje ih.

Stefan: - prikazuje ih. No te se mjesta mogu upotrijebiti kao neka vrsta postroje za siven i ljude koje ćemo navikl opaziti.

Patrice: I ja bih tako rekao, ali vi ne želite tešiti, nego je vaš interes za realnost duboko nepovjeranje u realnost, nismo da ono što se odražava kao realnost nipošto ne može biti sve. Kad se u velikoj produkciji Sonda Hannover s nebodera u gradu, s desetog kata, gleda na grad i grad se nudi kao eoznografija, dok se preko slušalice usmjerava pogled tako da se na grad tekoreći polaže još jedan drugi, akustični prostor, to što se vidi uvijek se smatra zabijom. Na početku. Ubrzo se zatim možda na ovom ili onom mjestu zamjećuje da to vjerojatno nije posve onako kako se misli. Dobiva se osjećaj da se tim preciznim vođenjem pogleda ovdje treba upozoriti na nešto što je skrivano ispod površine. U Sonda Hannover prije svega se promatrač nalazi u kazališnoj situaciji i već se zbog toga realnost opaža posve drukčije.

Helgard: Realnost se prije svega zgugljava. Kad razmisliš što je brutalno u situaciji predstave Sonda Hannover, tada je to blizina koju promatrač kroz dalekozor i slušanje stječe s nekom posve stranim prolaznikom - a da ovaj to ne zna. Ili kako ozbiljno i uporno mogu - na primjer u predstavi Deadline - slediti pitanje što da biti a tim čovjekom ako umre.

Daniel: Ujedinio je u Sonda Hannover jedan dio onoga što se nudi pogledu to da gleda i usvaja stanovnu realnost perspektive - perspektivu koja je tehnički prolomljena. I li gore - gledaš dolje - jedna od najranijih inovacija u državi kontrole. Jer gradovi su bili ograničeni zidovima i nisu pružali samo zaštitu, nego i pregled u oba smjera, smjer ulica bio je orijentiran prema promatračkom tornjevu. Druga tehnika dekonstruktiva je dalekozor - činjenica da se možeš približiti onome što gledaš s distancu. Jedino od prvih zapisa o pisanju na Sonda Hannover bilo je da pogled kroz dalekozor čini ljude sumnjivima, i to je možda jedan oblik negativnog muzeizacije. Način kako se gleda kroz dalekozor čini promatrača sumnjivim. Postoji arhitektonska distancija u odnosu na osobu, zbog tornja, i ona se nekako tehnički uluda dalekozorom to se dolaz do moći koju pruža pogled i tada se počinje tajniti. To je perspektiva kontrolne kamere. Svega je napokon, bilo i zabavno vriti, biti voljan, i znati da su pritom nepremicani.

mno go se viđa suočavaš s time da time što gledaš mijenjaš ono što se događa

Patrice: *Dakle postoji i neki pomak kad se igra samoga sebe?*

Daniel: Da, postoji ta transformacija...
Helgard: jer supermoć gledaoca
Daniel: ...publika je moga kamara s mnogo očiju

Patrice: *Nije li isto govoriti o sebi jednostavno ovako ili kad to činiš na pozornici?*
Helgard: i Daniel? To nije isto

Patrice: *Što to govori o kazalištu?*

Daniel: Mi smo za produkciju *Zauber!* radili i s glumcima. Oni su na problemima tražili same životne stvari: iznalažu su, pristi kaznene priče, stupali na pozornicu i htjeli reći što su vidjeli i doživjeli. Ludo je to što ti ljudi, koji su usvoji tehnike glume, više nisu u stanju tako djelovati na pozornici da im malo možda vjerovati ono što kažu! Odmah nešto da je to izvjesnost i njih to muči. Malo da je to Kleistov tekst. Primijetili su da bi tada prvo morali nešto poduzeti protiv svega što su vidjeli. I utoliko već vjerujem da je ono što se sada jedan grođanobinski kao Hans-Dieter Illner kaže o sebi u *Deadlins*u mnogo bliže tome, da to "ja", kojim se on obraća, zapravo ipak smetliš negovim, drukčije nego kod glumca. To "ja" za nas je jače od drugih kazališnih likova i za mene kazališnika. Ako nisi akter već imati kazališno iskustvo prva je nedostatak. Mi organiziramo koncerte tako da oni mogu što više ostati "oni sami" bez potpune skrivitosti međim; inače bismo prostor dali kćerima, a na stranicama.

Helgard: Da bismo opisali svoj način rada, mi često kažemo "zamislite neki dokumentarni film ...", i tada ih kažu "Ah!", "... ali ne za platio, nego za pozornicu". A to je nazvano apsurdno, jer u slučaju dokumentarnog filma zamisljamo neke im koji se daju posve u pozadini i gotovo nepazljivo opri iz realnosti da bi zatim s tima počinu u studiu i sve sklesao na nekoliko minuta. Mi nikom "objerjati" zajedno s dokovima moramo dovesti u formu koja se može ponizijati, na koja što manje gubi od svojega života i stupnja realnosti

Stefan: Neravno ljudi na pozornici sad ne glume da od orela tige Krépcu u Hannoveru i da ih pristi nitko ne promatra. Sve su to ljudi koji u svojem vlastitom životu već "izvoze". Oni su naka vrsta svojih vlastitih glasnogovornika. Mi uvijek izmišljamo one objekte života koji imaju stvarnu izvedenu vjerodostojnost, sprovodi, sudski proces, sjednicu parlamenta.

Patrice: *Nekle teorije dokumentarnog filma tvrde da nema razlike između dokumentarnog i fikcionalnog filma. Postoji jedna pred-filmska realnost, koje se filmovi ne može izjednačiti. Zato je ono što se kao realnost posreduje medijem uvijek neka konstruirana realnost, bez obzira na to kako autentična bila u svojjoj poz.*

Helgard: Ne postoji sama neka pred-filmska realnost, nego vjerovatno i nešto kao "predposređena" realnost, jer nepostojanje je svejedno ispod i s kamerom i mikrofonom i sa

se situacijom suočavaš kao gledateljica

Dakle, to da, kao si promisliti, supermoć je što vidj taj koji te promatra - svedeno snima i se to na neki medij i ne - to stvorna liova postojanja. Naravno, gledaš kroz promatračve oči i pitaš se što on vidi

Daniel: Ja sam protata Berthoesova uvla da ne odobravaj točnu našto progovora medij, da te ne sklamu, na koliko tehničke bilo, nešto pogodi, nešto za što se mislaš, gdje te nešto takovno realnosti dođe - naki punctum. Je li to sada "autentično" ili ne, to je za mene svejedno. To dobara o "autentičnosti" ima zapravo više od dvije stotine na kojima ležim, jer oni uvijek znova pokušava učiniti upotrebljivim nešto što je jednostavno vrlo daleko od koga. Vio se često događa da se gledač na nekoj točki odluči da ono što se pripovjeda o našem iskustvom "realnim ljudima" smatra polupuno izopćenim - baš i u *Zauber!*, gdje glumica Franziska Henschel pjevao glumi jednu "realnu osobu", sudsku obratku Constantin Schergen. No izdvojeno postoji i nešto što te pristi čini zanimljivim, na kao dobro zgrađen zaplet, nego se u nešto u tome počinje vjerovati i se nešto jednostavno želi znati nešto dosta zavrta referencijalno zanimanja i to je ono dokumentarno u smislu svjedočanstva, što upućuje na to kako nešto funkcioniše na nekom drugom mjestu ili kako se dogodilo

Stefan: U kazalištu se aktivira tekav misaoi aparat da nastavlja, kako su se on zajedno sporazumjeli o tome da su se spremni samita sebi i li načemu što upuću nisu oni sami - na ovaj način obrati se "ja". Tu pred nama stoji netko s nekim "ja", za što ima platen kod glumca. Kao gledač i ovdje ima odgovornost koju nikad nećeš imati pred televizijskim ekranom. Osobno za dva kad medicinska sestra na pozornici pripovjeda da je već daleko razmišljala o tome kako žali izgledu postaja smrti

Patrice: *No u kolikoj mjeri moram znati da je one medicinske sestre de bih znao da ne djeluje kao izvođača, dakle ne estetski?*

Daniel: Ali
Stefan: Pa to bi bilo
Helgard: Ali to znaš de ti

Patrice: U kazalištu se očekuje da se postupa estetski. Kako se to može potkopati, da se gledaoc navede da ne čit estetski? Netko bi mogao reći, da, to su stvari glumci koji jednostavno nastupaju s tako potpunim understanetmentom.

Helgard: To bi morali biti nevjerojatno dobri glumci

Patrice: *Pretpostavimo da postoji gdje bi tada bio pomak? Vi pokazate od toga da se zbija može dovesti na pozornicu, i da se kao takva i prepoznaje.*

Stefan: Žalno bismo tražili takva glumca kad imamo ljude koji nam pričaju priču? Od glumaca smo se i udajali zato što nas oni ne bi doveli do takvih priča

Helgard: To nas ne udaljava od njih, nego im se zbog toga nikad nismo ni približili

Patrice: ...upuću si ne biste mogli zamisliti ono što doznajete od svojih izvođača

Stefan: Možda bi se moglo sve izstriti, zatim napeti korak i moćnosti ga s glumcima - ali zašto bi se to činilo?

Helgard: To bi zaostajalo za ovim

Stefan: Sarni zato što malenja glumačkih škola svoje godine proizvode tako puno glumaca rjeđe se na mora dati posao de pričaju priče drugih ljudi, ako ti ljudi to i sami mogu

Helgard: i baš. Aida - pripravnica na medicini u *Deadlins*u - jednom se u njegovu zbrunje se se ptalo - zašto ona ima ljumca - koje zaslijepljena reflektiramo - svoje vilo - priča svoju priču? No tada je ipak nallia razloga za to, narve da i oni mi nešto od toga da o tome javno razmišlja

Daniel: Pogledi koji donosi sa sobom kad sjediš u kazalište koji je formiran de vrlo mnogo kompenzira svojim očekivanjima. Naš rad koristi malo koj je posljednjih stotaka bio orijentiran na predstavljaju. Kazalište je zapravo mjesto na kojemu onaj tko kaže "ja" zapravo ne misli na onu osobu koja je sjedila u garderobi. I zatim je nastao performans - koj je prvo morao odstraniti sve što ja bio kazališno, kako bi poravno došao do toga "ja", s tom osobom koja tu nešto čini. To je za nas bilo važno

Patrice: U *Deadlins*u ima i vrlo nenasrećeni momenti; nastup pogrbenog pjevača, kojega se u bečkoj verziji pri svakoj promjeni scenografije iznova pozdravlja... To na primjer na neki način brine činjenicu da su oni oni sami i da ne glume...

Daniel: To je uvijek latentno dano, i pitanja ja kako se s tim oplođu. Kako to učiniti upotrebljivo, da bi se učinilo bitnijim u kazališnom postovu? To jest inescenarij!

Stefan: Pogotovo s obzrom na to da on priča o tome kako na sprovodima sjedne sa drugih i pjeva im sada leđa, kao da ja CD - u Austriji, gdje CD-i ne sprovodima izpovu nisu dopušteni. On dolazi iz neke vrste teatra. A on je sam onakiv pomalo amoralan, nastupat pri zborsvode, koje se na sprovodima poriču s mjerom i pjevalom da bi bio projekcije povratka za tugu drugih, na svoj buđan način, s rukom u džepu i tuđim pogledom. To je glumstvo! Ali većna ljudi posive predstave govori o smrti, a ne o glumi. They speak about reality. A ne o tome how to make this reality

Patrice: Zato jučer nakon predstave i misam govorno prije sveje o formalnim aspektima, nego, naprotiv, o smrti i o činjenicama koje li nudite. Zato se pred gledaoca pruže zrcalo, jer nam se prikazuje naš vlastiti odnos prema umiranju i smrti, i pokazju nam se da sa smrtu još ni razlika nije govoro, kad se sjetim tih dječaka u našem populu...

Daniel: ...toga da smo mi otrovni otpad. Mi se kazalištem služimo za nešto što mi više smisla - od *Penhaske* broj 88", i tako one može, mi svoje opravdanje - ali je ne bismo rado. Možda je jedna korak baš to da čimo pretpostavim nešto što se u našem svijetu zbiva, istako događa se pozornica to čini zabudnim i zato se i gleda

Patrice: Upravo to kazalište je semantički prostor, u njemu sve postaje znakovima. Daniel: Da, naravno, drukčije ne ide. **Patrice:** Ne, drukčije upuća na ide...

Daniel: I kada se nešto na pozornici sveti i doista jest pao u nesvijest, već smo više puta namislili: može li se to mijenati: vremenski interval koji je publici potražen da bi se prepoznala iz kazališne zbilje da im se nešto pokazuje na zbilju da je taj znakovni prostor to kao da, to pokazivanje probjeno, da je nešto doista umro, anulo se, pao u nesvijest i slično. Štali je nekako opet dobio jednu takvu situaciju kad je zena na pozornici pala u nesvijest malini da je nekako si, trebalo dvije minute.

Stefan: Na, manje. Trebalo je oko 15 sekundi da gledači razgrnu da se prestine film. Ali to se opet izokrenulo jer je vrlo brzo stigla interpretacija i navela da će vratiti novac za ulaznice i to tako brzo i materijalno da su nje opet malili da je sve to bilo dio predstave. No kazalište počinje još mnogo prije, kad strahuje. Densa smo ovdje u Beču za našu novu predstavu strahovali u OPEC-u razgovarati smo s jednim glasnogovornikom o kazalištu njegove diplomacije i međusobno smo se promatrali sa zanimanjem i začuđeno - ne razumijavajući točno što jedan misli o drugome.

Patrice: Bavit se nakon vrtom osiguravanja tragova koje se zapravo jedva vidi i koji tek time postaju vidljivi. Na nako ih naći u Groysovu smislu apstraktno u arhiv. Ako se kazalište promatra kao arhiv kulturnih vrijednosti, onda se nešto čini vidljivim tek time da se utigne iz prošanog prostora. I doista se nakon teške večeri društika gleda - na primjer na stranicama. Za vaše se radove često izmislilo na pojmu "kazališni ready-madeovi". Ono što je zanimljivo na ready-madeu jest upravo da se iz poznatih stijen izvele nešto drugo značenje. Ono postaje na neki način "prostrim". I na primjeru fotografije 20. stoljeća utvrdilo se da je najstrašniji ono realno. Postoji jedna druge vrste preterana točnost, što nekakvih, što neposredno je realnost čine vidljivom, to nadrealnije i nadprirodije i stranije dijelke. I to je učinak koji zasta obuzima gledaoca velikom komada. Da mu ono što se vidi zaista prodire duboko pod kožu i postaje mu strašnim.

Daniel: U *Deutschland 2* bilo je nešto poput ready-madea. Projekt se sastojao u tome da se u tom slučaju govore tekst (politički iz Bundesstaats), od rječi do riječi, ali da je taj tekst i tek u tom trenutku stvarno nastajao na prvom mjestu u Berlinu.

Patrice: Koliko je vremena bilo između nastanka i govorenja?

Daniel: Šamo onoliko koliko je potrebno vremena da bi se propustio zvuk od Berlina do Bonn, nekoliko mikrosekundi.

Patrice: Dakle zapravo u realnom vremenu. **Daniel:** Da i videli se su građani Bonn, ljudi, brici, kako stoje u tom pravomnom par-

mentu i govore ono što se u tom trenutku govorilo u Berlinu. To je bilo već nekoliko mikrosekundi u prošlosti i potajljivo se. Zapravo su govorili zajedno. I moglo je od tih zas tupnika narodnih zastupnika uspijati i prisao svoj predikat, kad je bilo jako kako se činilo, zavrtiti.

Patrice: Uz svesenikovo "I try to speak about reality", u *Deutschland 2* čula je još jednu lijepu rečenicu, koja bi se vrlo pogrešno razumijeno mogla upotrijebiti i za *Deutschland 2* - smisliti prevoditi: kao kaže "my theatre excludes my own opinion". Mami je to divne rečenice. U tom mi se projektu čini zanimljivom upravo neposrednost - to da ljudi govore tekst koji više ne mogu oblikovati te tim očigledno postaje glasnost koje što ponajviše.

Daniel: Točno. To je predstava trajala onoliko dugo koliko se u originalu zadržalo, od jutra u 8.30 do četiri do 1 u noći, i kao gledaoc u ulazu, mogao vidjeti kako to funkcionira, i, već prema tome koliko je dobar bio zastupnik narodnog zastupnika, mogao si čuti ono što se govorilo u Berlinu govore 1. i, i pokazalo se da taj tekst u Berlinu svojom dužnom ne dobiva, a pogotovo da ne postaje zanimljiv u svojoj dužini time što ga sada govore drugi ljudi. Razlo je o pokušaju, on je bio atraktiv, a ne predikat i njegova semantička kopja.

Patrice: Morate uvjeriti ljude u to zašto je možda dobio činiti tako nešto. Kako tada argumentirate?

Stefan: Ti dvjesto ljudi, koji su u *Deutschland 2* željeli kopirati političara, čini se to zato što su mali dobar odnos prema nama. I zato što baš više nisu mali taj osobni odnos, ali su željeli ući u njihova uloge, u njihov glas.

Patrice: U *Deutschland 2* vidim još i to da postoji potreba da se zastupa narodna zastupnika. To je na neki način još logična ideja, ali postaje i drugi projekt u kojemu ljudi navodito da o onome što je za njih svakodnevno izvještavaju u nekom drugom kontekstu.

Helgard: Prvo za njih imamo vrlo mnogo konkretnih pitanja. Ispitujemo ih o njihovoj realnosti, njihovim životima. I to da se jave na neki najčešći, ali su ne nekom drugom putu, to u principu znači i to da mu pristupaju njemu vrijednost, da imaju osjećaj da imaju nešto spasiati. Čak i šef bilijera - kojega smo došli ovdje u Beču i kojega smo morali dugo moliti i vrlo dobno mu argumentirati da bi zasta stao na pozornicu - i on zna što on jest posle 20 godina u tom poslu, on gleda na nešto za sebe i to nije malo. I tada im reči da kao političari a problema i sastajemo se dva dana prije premijere, i da će ih gledati toliko i toliko ljudi, to je korak koji mi činimo zajedno i njemu. To im uopće ne moramo objasniti, nego to tada postaje samo zato što ne prestajemo postavljati pitanja i zato što im je lako ubudjivo predstavljati se - ali ako na kraju bude to toga? Šteta? To je kao kad bi stikar nekoga prao smija i naslikati njegov portret i taj stikar dolazi u njegov atelje i speda i naposljetku slika bude gotova, a portretist bi najjače otišao spediti

jer se toliko naviknuo na atelje i time je slika postala suvišna. **Patrice:** Matasau je neki kritičar prigovorno da slika koju slika neme nikakve sličnosti sa ženom koju bi trebale prikazati. A Matasau je odgovorio: reči ja i ne slikam ženu, ja slikam sliku.

Daniel: To je to. **Patrice:** Vi uvijek i tražite projekte - kod *Deadlinea* je to sasvim očito, e i *Deutschland 2* tako funkcionira - u kojime različiti karekteri imaju aspekti iz zbilje. Možemo se, naravno, složiti o tome da kultura u bitnome potječe iz rituala i da je jedan od najvažnijih rituala oplođenje se smrcu, protjerivanje zlih duhova i slično, i vjerojatno je zato u *Deadlineu* najbliže porijeklo u kazalištu, ono je možda dino genealogijom at umjetnosti. No s polubičenim u *Deutschland 2* mima je sličnije. Ne može se reći što je tema, mora se postupiti "kao da" se zna što treba činiti, kao da se ima recept, kao da se još posjeduje moć djelovanja. A ipak vi tražite i u zbilji te kazališne potencije, vi tražite gdje je sve sadržano kazalište.

Daniel: Da, i ostaje. Jedno nam je očigledno kazalište kao stihotektona svakodnevnice, na sudu u kojemu je državna vlast utvrdila nekakvi simbolični uspostavlja red tako što nekoga osuđuje - to lada dodaje nje imalo simbolično, nego prično prakčno, ali da bi se mogao provesti taj čin odziva se u potpunosti vrlo oči kazališni setting. To je prije pragmatični ostatak, truplo, zbog jedne stare kazališne kulture koju si je prognoza put u takvo srednje društvenog djelovanja. Njime se uvijek služb točno onoga gdje se nudi o tome da se zahvati neke priznati koja se osjeća i onjeh - na primjer pri predstavljanju "braćih voja" i moći i, na sprovodima.

Stefan: To je bio ono ispo na Kunsten Festival des Arts, gdje smo pozvali 23 osobe da 5 minuta govore o tome kakvu ulogu igraju u svojem gradu kao scenografiji. Našli smo ne najvrednijiše ljude, na kod svakog smo našli neki točku gdje izmišlja znakove i dakle postupi kazališni mehanizma sestre koji njeguje bolesnice a Alzheimerom tako što izvali čini govori iste pjesme sa svojim ženama, koje se više ne sjećaju da su to isto pjevale već jučer i promjeni policajac koji je pokušao kako organizira svoje devetna znakova da cijeli grad koji se kreće na bi dobiva staze.



Deadline
 Rini je star kazališni profesionalac. No u "Deadline" (Germ: apokalyptische Hamburg) od 2003. Rimini Protokoll na pozornici sportističarsko uložava na pozornici. Njegov projekt, germinirajući Rini, jedan se neizostajanje od boga koji postavlja da se mora biti njegova poročna groba. Jedan klesar nadgrobni spomenik ukrasava s kletom slova do 23. sata. Jedan to do gradonačelnika, odgovarajući novotvoreno potrošnje za širenje ideje ne materije. Jedna modica neka nadgrobni tuči na sekoje a neki anonima pogrebni svetlo da ne pluhu svet. "Time to say Goodbye". Zapravo je do glumice umro i dva muškarca. Njima zabija ne oduzima se sam restuje on istu evropsku studiju i brojevine publikacije koj se odobri mogu do se se tako ukonio s opstajem.

Deadline
 Death is an old theatre professional. But in "Deadline" (German: apokalyptische Hamburg) and elsewhere, 2003. Rimini Protokoll is not preoccupied with the spectacular murder or escape, but the average. German-European death: a funeral speaker digs him through the last two meters of his life; a grave-digger stone carver cuts letters into the stone. 23.00 each a former mayor admits the impulsive idea: a scene of his demise with a nurse, introduces the body in section units and an anonymous funeral musician plays. Time to say Goodbye, without crying. Together with 23 orphans and two men, whose state of health did not allow them to perform themselves. They coordinate the work by ritual and administrative steps of post-vital disposal.

I try to speak about reality

Rimini Protokoll in Interview with Patrice Blaser

Translated from German by Mirna Vlahović

Rimini Protokoll is an umbrella association of Helgard Haug / Stefan Kaeg / Daniel Wietzel

"If Disneyland exists in order to make the rest of the world seem only more real, then this real world exists in order to be put on stage - this paraphrase of Baudrillard could become the credo of Rimini Protokoll. Rimini Protokoll is the cover name for three city guerrillas who want to change the world, at least temporarily and preferably in secret. They smuggle art, not bombs, into reality and observe the audience as it watches the explosion. It is considered successful if the fine line between "true" and "manipulated" can no longer be discerned."
 (Renate Klein, DIE ZEIT, 2002)

Patrice: I have noticed a sentence that could apply very well to your work. The priest, whom you invited in your *Midnight Special Agency* in Brussels said, introducing himself with a single sentence: "I try to speak about reality." It means that precisely a priest tries to speak - about faith - as reality. Probably each of you could say exactly the same. **Where does this addiction to show reality come from?**

Helgard: The background of the priest's sentence is the fact that, for more than two years, he used his church, which he could have used to transmit his subject matter to the congregation in an abstract way, in a very concrete way, namely to accommodate around 250. Some papers. He not only spoke about reality, he very concretely led the reality into that space. Of course, you can preach or you can perform pieces in which you find very important and steep thoughts or exemplary definitions - and that is at a certain level helpful and good - on the other side, you can try to

making it readable.

Helgard: On the other hand it is precisely one of the fascinating points in the Hannover piece that there are repetitions in reality that the piece stages itself every day by itself: the woman that passed with her shopping bag from left to right yesterday, today has perhaps brown hair and tomorrow might be blond and curly, but her role is cast very amiably.

Patrice: Still, as yet the unforeseen is given a very large frame here - while in *Deadline* the bodice of the mis en scene is tightened very fast.

Stefan: There are incalculable factors. The experimental arrangement on stage has a sort of openness that would be difficult to achieve with actors. The audience first of all sees 4-6 biographies. Why they have developed the attitude towards death, for example is still under a large question mark.

Daniel: One can also describe this theatre as a blackbox (the machine that protocols light movements). A blackbox is something in which you put something and then something comes out, but what happened inside, how the output was produced, that you don't know. In the same way we put things into such a piece, which we develop together with the people according to the protocol regulations we develop with them. But it is not important to define the output, we care only about the protocol, which can be a regulation (how states are supposed to communicate) or a record (what the presidents were saying). If the participants ask us during the rehearsal what is supposed to be the message of the piece, we mostly give them an intentionally long and stupid stare and say nothing, or we say that it will remain open. In this sense, the blackbox is a state that makes the theatre constellation of audience space and stage productive, you make a protocol and a programme for everything, but not for the output. These people come with their own texts after all.

Patrice: In this case people are very strongly integrated in the process of production - precisely as regards their text - since they basically tell their own lives. There I find a link to a project like *Bonde Hannover*, namely that, through the storytelling of people, evidently more comes out than that which you alone would have been able to invent. So without them wanting it, something begins to show - analogous to *Hanover*, where more comes out with the coincidence of passers-by than that which you as "creators" have thought of. You are rather some sort of seekers - perhaps finders - and then you somehow put it together. How is it possible to bring these people on stage without them starting to act? How does this transformation process of reality, or particles of reality, function without too many changes?

Daniel: A parallel between *Bonde Hannover* and *Deadline* is that the experimental arrangement changes the observed object very

strongly, but not substantially. Probably physicists would say the same, otherwise, their experiments would be merely self-referential. When you step upon the stage with these five people, totally privately - which functions technically since there are no spectators, only the working light is on, there is no rehearsal yet - then much of that threatening tension that one should somehow behave as on stage, in a technical sense, is simply not there. One can indeed be totally "normal" on these boards. But then, as soon as the spectators come in or with the rehearsal signal, when the lights go on, there appears this problem of self-representation. It is like when you are sitting in front of a camera and having your portrait made, and then you suddenly notice: you are not the same as two minutes ago, you keep changing while the photographer is fumbling behind that black box. You begin to invent yourself anew. And this slight shift does not occur only on stage, but also within the gaze of the spectator in *Bonde Hannover* - only, in this case the protagonist down on the street is far, far less affected, he knows nothing about the whole thing - you, who are watching, are far more confronted with the fact that you are changing what is happening down there, by the act of watching.

Patrice: So there is a shift also if one plays oneself?

Daniel: Yes, there is this transformation.

Helgard: because you think of the spectator. Daniel: the audience is a mega-camera with many eyes.

Patrice: Is it not the same when I speak about myself just like that and when I speak about myself on stage?

Helgard and Daniel: That's not the same.

Patrice: What does it tell about theatre?

Daniel: For Zeugen! In *Stiftsheimerspiel* we've worked with two actors. They were to report on themselves at the rehearsals: they had been researching, observing processes at criminal courts, and now they stepped onto the stage and wanted to say what they had seen and experienced there. What is crazy is that these people, who have acquired acting techniques, are no longer capable of behaving on the stage in such a way that you would believe a thing of what they are saying! You immediately take it for literature! And they suffer from it. You think the text comes from Kleist. The two of them noticed that they actually, first of all, should work against everything they had learned. And from that point of view I do believe that those words, which a mayor like Hans-Dieter Iltgen says about himself in *Deadline* are much closer to it, since you already consider that the "I", which he says to himself, is his own, and this is not the case with an actor. This "I" is for us the stronger among the theatre fictions and also the more theatrical one. If our protagonists already have theatre experience, it is rather a handicap. We organise the pieces in such a way that they can stay "themselves" as much as possible

that they do not get completely twisted by the medium. Otherwise it would be to lay people after all, and not the experts, to whom we want to give space.

Helgard: In order to describe the way we work, we often say "imagine it as a documentary film." - then all the people say "ah!" - "but on stage instead of the screen." And that is of course absurd, since when one thinks of a documentary, one imagines a team that remains totally in the background and almost inappropriately skims off the reality "her" rushes off to the studio and cuts it down to a few minutes. As for us, after we have "skimmed it off" together with all the concerned, we must bring it into a form that can be repeated, but in such a way that it loses nothing, if possible of its liveliness or its degree of reality. **Stefan:** Of course, these people do not pretend on stage to be walking over the Kloppele Square in Hanover with nobody looking at them. These are all people that "perform" in their own lives. They are some kind of spokesmen for themselves. We always seek forms of life that have a certain performative value: a funeral ceremony, a court process, a parliament session.

Patrice: Recent theories about documentaries claim that there is no difference between a documentary and a fiction film. There is a pre-film reality, which cannot be achieved on film. Therefore, what is transmitted through the medium as reality is always a constructed reality, however authentic it might seem in its pose.

Helgard: There is not only a pre-film reality but also probably something like a "pre-witnessed" reality since it is eventually all the same whether I sit there with a camera and a microphone or experience the situation as a spectator. Therefore, the fact that you, when you are being watched, think at the same time what the one that watches you sees - regardless whether he records it on a medium or not - the witness changes your being. Naturally you gaze through the eyes of the spectator and you wonder what he might see.

Daniel: I am a fan of this Barthesian reading namely that at a certain point, something sings through the medium, that there is something in images, even though they are so technical: a point where something, so to say, touches you theoretically - a punctum. Now, whether that is "authentic" or not, I don't care. This debate on "authenticity" actually has more than two crutches to limp on, since it always tries to say something useful, which is simply too far away from anything. Often there are spectators who decide at one point to consider all that they are told about our so-called "real people" as complete fiction - precisely in *Zeugen!*, where the actress Franziska Henschel plays a "real person" under cover, the court sketcher Constanza Schferger. But at the same time, there is something that makes these stories interesting, not as well-constructed plots, but as something that one begins to believe or one simply wants to

injured died, fallen, harmed, etc. Stefan has experienced such a situation recently: there was a woman falling on stage. It lasted, I believe, two minutes - as you estimated. Stefan: No, it was less. It was fifteen seconds or something like that, until our film was torn, until the audience reacted. But then it was all turned over again, since the stage manager immediately jumped on the stage and said: You will get your tickets back. And she was so quick and so hysterical that a part of the audience again thought it was part of the performance.

But theatre begins much earlier, with our research. Today, we were researching for our new piece here in Vienna, at the OPEC. We interviewed the spokesman about the theatre of his diplomacy - and we exchanged interested and astonished looks - without actually understanding what we thought of each other.

Patrice: You produce some sort of collecting of traces that are actually hardly visible and only become so through your activity. In a way, you latch it into the archive in the Grosvenor sense. If one views theatre as an archive of cultural values, then something can be made visible only by snatching it out of the profane space. And indeed, one looks in a different way after such an evening - for example, upon death.

Your works have again and again been characterised as "these ready-mades". And the interesting thing about the ready-made is that it takes familiar things and squeezes another meaning out of them. Which is then somehow "too sharp". One has discovered with the photography of the 20s that the most suspenseful is the most real. There is a sort of overaccuracy there. The more unadjusted, the more unmediated you show reality, the more surreal and supernatural and horrifying it will appear. And that is the effect that regularly overwhelms one in your pieces. It is the fact that what you see seizes you totally and she gets creepy.

Daniel: In Deutschland 2, there was something like a ready-made. The project consisted in the idea that the text (of Bundestag politicians) was given word by word, but only at the very moment - simultaneously, from the original location in Berlin.

Patrice: How much time passed in between? Daniel: Only as much as the lines needed to transport the tone from Berlin to Bonn: it was counted in milliseconds -

Patrice: Almost "real time".

Daniel: Yes. One could then see the citizens of Bonn, people voters, as they stood there in that improvised imitation of parliament. And they spoke out what was at that moment said in Berlin. It was already a few milliseconds in the past and they repeated it. Actually it meant speaking simultaneously. And some of these representatives of people's representatives even managed to overtake their original speakers, since it was clear how the sentence would end.

Patrice: Apart from the priest's "I try to speak about reality", there was another nice sentence in Brussels, which one could, by all means misunderstandingly, apply to Deutschland 2 - that of the simultaneous interpreter, who says: "my theatre excludes my own opinion". I think it's excellent. It is precisely this directness that I find so wonderful in this project - the fact that people speak out a text that they can no longer shape and that this makes the stupidity of the words that they repeat even more evident.

Daniel: Precisely this performance lasted just as long as the original sentence, that is, from 8:30 a.m. until quarter to one in the night, and you could enter as a spectator, see how it functions and, depending on how good the representatives of people's representatives were, you could even get almost 1.1 what was spoken in Berlin, and it turned out that this text does not really win by its length and that it ceases to be interesting in its length by the mere fact that it is spoken out by different persons. What was important was the action - the try-out. That was the attraction: not the original or its perfect copy.

Patrice: You must make it convincing for people why is it possibly right to do such a thing. How do you argue there?

Stefan: The two hundred people that were willing to copy politicians in Deutschland 2 did so because they felt personally related to them. Or exactly because they didn't feel related to them anymore, but felt a desire to jump into the politicians' roles and into their voices.

Patrice: Concerning Deutschland 2, I would also say that there was a need to represent the people's representatives for a change. That is somehow logical, but there are other projects in which you make people talk about that, which is everyday life for them, in another context.

Helgard: In the first place, we have many concrete questions for them. We ask them about their reality their lives. And the fact that they answer to our advertisement or turn up in another way, means that they also ascribe certain value to their experiences. They also have the feeling that they had something to say. Even the head cashier selling tickets, whom we won over here in Vienna, and whom we had a hard time to persuade to do it, with whom we really had to use strong arguments in order to bring him onto the stage, he also knows what he is after twenty years in that job, since he can look back on something. You certainly couldn't call that nothing. And the next step is to say: now we begin with rehearsals and we meet, two days before the opening night, and then so and so many people will watch us - that is a step that we make together with them. It is not something that we have to explain to them: it gets transmitted because we do not cease to ask questions and because they find it exciting to imagine what is the actual result of all that?

Stefan: That is as if a painter asked somebody

whether he may portray him or her and that person comes again and again to the studio and sits down and at a certain point the painting is ready, but the portrayed person would like to stay just sitting there, since he or she has got so used to the studio that the painting itself has become superfluous. Patrice: Once a critic reproached Melisse, saying that the picture he was painting had no similarity whatsoever with the women that it was supposed to depict. And Melisse answered the critic, "but I am not painting the woman at all, I am painting a picture."


Daniel: That's it.

Patrice: You are always looking for projects - in Deadline it is very evident and also Deutschland 2 functions that way - in which aspects of reality have a central role. Now, one could agree that culture essentially originates from ritual and that one of the most important rituals is dealing with death, the expulsion of evil spirits, and that is perhaps the reason why Deadline shows its origin from theatre, which is possibly given by the genealogy from art. The politicians of Deutschland 2 are a slightly more complicated case. One cannot say what is the point; one must act "as if one knew what to do, as if one had a recipe, as if one still had the power to act. And still: you search reality for its theatrical potential, that is, for all those pieces where one can find theatre.

Daniel: Yes, for the remnants. We have just made a discovery of a place where theatre is a stabiliser for common life. In court, in which the state power has diagnosed a disorder and is about to establish order symbolically, by passing a sentence on someone - that is admittedly no longer symbolic but rather pragmatic, but in order to perform this act, a manifest theatre setting is kept and used. That is rather a pragmatic remnant, a relic, a leftover of an old theatre culture, which has penetrated into such centres of social activity. One always uses it precisely there where there is a need of closing an imaginary or threatening crack - for example, in the representation of the "will of the electorate" and power, or at funerals.

Stefan: That was the beautiful thing about Kunstfest Festival des Arts, where we invited 23 people to speak for 5 minutes about the role that they played in their city as a stage. We have come across some very bizarre people but we have found in every single person a point in which he or she invented signs and thus performed theatre: with the Alzheimer-nurse, it was the fact that she sang the same songs every day with her patients, who can not remember that they sing the same ones as yesterday, and with the traffic policeman it was how he organised the way in which he should give signals in order to prevent the entire moving city from breaking down.





Kolektivnost? Želiš reći kolaboracija

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Kada smo prije otprilike godinu dana Emil Hrvatin i ja predložili zvučnim projekt koji bi se bavio kolektivizacijom nekih mogućih pretpostavki otpora i konjugata koji se na ovaj način izjavljuju. Pitali smo dvadesetak kazališnih programera, kritičara i teoretičara sudionika evropskog mreža koje preoslikavaju redove iz polja ekaparnitarnih izvoda da nam pruže kritičku refleksiju o predloženju projekta i njihov odgovor su odjeknuli konceptuom u istu pitanja. "Nije li slijedi koliko je taj otpor ideologiziran i stardozan?" Možda li na kolektivnost kao već suodno i kao tomu razdvajanja? Drugim riječima: radi li kolektivnost i se bavi kolektivnost? Šta bismo trebali kada bismo zamislili se ovaj drugi koji više odgovara suvremenom procesu - kolektivizacijom. Ona nam uključuje polje pregovaranja oko individualnih izlaza. "Mi smo smo osim od takvog nesporazuma, "Mi" se ovdje odnosi na sadam izvoda i/ili autora odjeknuli oko činjenice da su i mi prethodni rad i naš sadašnji status na sceni zvučnim i umjetnosti vezani uz koncepte i radnje koje smo nazvali "jakim autorskim", kao što su Jan Fabre, Meg Stuart, ATDK, Jan Rasmussen i drugi, bilo našim nekadašnjim članovima u njihovim kompanijama i kroz njihov utjecaj koji nam se pružaju. Okupljani bez zajednice vođe za oblikovanje kolektivne koji, pretpostavljamo, nastaje iz hitnosti kolaboracije oko zajedničkih interesa, ovisno o takvoj: proveli smo luksemburških mjesec dana u borbi da proširimo zabavu oko koncepta, kolektivno radi na kolektivnosti. Žuđi kao knuži imamo, ne pokušati se sa plodonošnim prethodnim iskustvima, je li moguće ekaparnitarnosti pružavati koncept koji je, kao što nam je sugerirano, više društven i povjeren nego umjetnički i suvremen gdje se autorstvo ne pripisuje mogućnosti projekta? Sumnja u mogućnost rekonfiguriranja kolektivnosti bez centralnog vodstva, kao i u relativnost takvog poduhvata dodatno su potpicali programeri redovito propuštajući negativni zvučnik pod naslovom Collect-iv i potpisano sa by Collect-iv. Možda li je izbjegnulo odustajanje desineko između proizvodnje i produkta. Možda li povjerenim postavljene ideje bde dovoljan za autorske potpis? Ili su programeri pokušali pod prethodni rad sa mišljenjem da kojeg stoji kao, zastupnikom koji jamo za ugovor, kao da je "potpisnik izvora" predviđet predviđanje kolektivnog radi za tok drugog zvučnog roba koji nosi autorsku etiketu? Naše iznenađenje na potpisu Collect-iv by Collect-iv i njihov sprječavanje pobudili su na društvenih mrežama. Emisivo jutro zbog dodjeljene mi uloge redizajna, nezadovoljstvo naše grupe zbog nemogućnosti rukovođenja kontekstom prezentacije, osjećaj neugodnosti kod programera zbog običnog povlađivanja konvencija.

Kolektivne tipove od vanjskih pritiska: back-stage ispitivanja poput pitanja "tvoje je vođa", što dugotrajno može utjecati na kolaboraciju. Na pitanje nezamisljivosti vizualno uz brand Collect-iv ne bi bilo zanimljivo samo po sebi da ne simpatiziramo negode prema samom konceptu kolektivnosti. Oba strana su posramljena, rekla bih, kao da kolektivnost evocira samo silu promatranja. Čovjek radije pređe ulicu nego da sumirne stajalište zvaničnik koji je zabrinuto u alternativni marginalni aktivizam - kao da taj zvaničnik sada smrdi na zastarjelu revolucionarni model iz osjećaja negode u polju zapadne materijalne scene prema slobodnoevropskom teatru - B. Kunst, "Politics of Affection and Unreason," 23-30). Da li kolektivizam nužno funkcionira kao snodnih emancipatorskih politika u kazalištu i zvučnim praksama šezdesetih?

Liberalističko naslijeđe. Silke kolektivnosti

"Kad osjećamo, osjećamo hitnost, kad osjetimo hitnost, djelovati ćemo, kada djelujemo, promijeniti ćemo svijet" riječ su Juliana Bocchi, osnivaica Living Theatrea. Nije riječ o utopijskom modelu društva i formuli kazališta koje evocira trenutnu političku i društvenu akciju kojim se stičemo, prete je riječ o tome da su vrijednosti naslijeđa šezdesetih ugrađene u kolektivizam današnjice.

On odjavio da je opsjednu sve sile koje su mu ne raspoložuju. Zajednica mu pomogne prije taj put. Ona ga pažljivo promatra, ne ne sprečava ga. Zajednica se uključuje u sudbini njegova puta. Ona prati njegove promjene. Ne pokušava ga učiniti, ne smatra ga samo okružuje pojedce, već ga polako da on daje u smjeru u kojem se kreće. Na taj ga način podržava: te mu, pratilo njegove promjene, daje snagu da putuje u nepoznato. "Citiram opas scene iz legendarnog performansa Living Theatre Paradise Now, no mi što tako možemo, ne primar, zemaljski torpedu ili transcendentano medijaciju zajednicu čje se pretpostavke duhovnosti i fiktivno otkrivanje ne razlikuju mnogo od pikantnog žargona o osobnom samootkrivenju. "Izgovor je koji iskazuje, što si osjetila, čemu te to nudiš, koje putuje i je to otvoreno?"

Living Theatre je predložio dišnom put društvenih političkih i kulturnih revolucija u realističkim djelovima dok je špedirao skupine s publikom imalo seriju posmatranja transcendentnog stana stalne inovacije koje je izabrala kulturna - danas posve zemaljsko - stvaranjem na Mers. Žuđi su li to realnom nivou mogućnosti. Postali kolektiv tako je postalo stigmatizirano idejama preokupacije esencije i identiteta, čovjek postao čovjek, supra individua, predobitno kroz probuđenja, sve ono što da otada koncepti evok zamišljeni bitak zajedno. Totalitarni konstrukt - čiji mehanizam se još više posramio - zasitiva se na vjerujući da pomak ne može transcendirati bez instrumenta. Drugog koji daje kao pomoćnik, a čiji je protipod Krist. Problem gura i gurašima nije pitanje gospodara-diktatora kojeg treba izbaviti s trona, već pitanje kanonizirane autoriteta proizvodnog podrijetvom, patnja snaga koje prelazeju na podvigaženje pod vodstvo u nalaženju vlastita puta.

Bismarck i medijalizirani autoritativnog kolektiva s generičkim stajalištem kolektivnosti: je tako uključujemo bilo kakvu mogućnost i intenzitet kolektivnosti danas? Najbolje, prakse koje na poverljivo konvencionalnosti mudrošću. U recentnoj publikaciji o konfliktnoj improvizaciji Daniel Lapoff, jedan od pomera konfiktivne improvizacije, daje svoju definiciju: "Metod je pod pritiskom na polju kolaboracije

Uzmišljenost je po svemu znatiželjna: je Kolaboracija u kojima sudionici žele upostaviti prinosost svojih glasova vodi k samouničenju, dok se svaki glas obzorno oblikuje prema odgovoru drugog, poruka biva izobličena u definiranju procesa dolazna u oblikove? (Van Inchausti, 18) No, da li procesa ima disperzije, patitića bez hramenja, moćda bi imala bi ovaj kolektivnost koja nadilazi ovaj konkretni koncept? pod tim imenom? Gleda koju opsegu Xavier Le Roy simbolizirao ovaj stanje. Tijekom procesa Alençonis (1998), kada je pozvao doći umjetnika da sudjeluju u imitiranju i prezentaciji svojih hila, razgovor sa njim odavla se osjele imitacije, je malo pri kade su moral, danieli odluku o konstanti glasne, sudionici su pogledali u noga. Xavier bi se tada okrenuo prema dole kako bi pogledao da on ne predstavlja autoritet u grupi. (Ibidem: 34) Imativnost nagon obnačaja posredstvo za kojeg se smatra da ima odgovor na, izvrsni, okončanje tog posredstva u nizu prema dole ne samo da razlikuju mehanizam delegiranja vlastite odgovornosti na drugu, već, što je još važnije, manifestiraju očekivanje uslovnih refleksa koji postaje davanje naklon što je ukloni dopadati režim grup-skupina. To pokazuje da oho oko čigje se okupljanje mora bi uslugotno do pojave koja opozna koncept, isvjetliti i sli nade. To pokazuje da ohi pokretanja projekta, čak kada to znači ocavanje pojednace na suduđu, ne isključuje dinamičnu, upostavlja autoritet autorit. No, društveni habitus ne smije opravdati ljubavljenju pridruž s kojima autori kolaborativnih projekata sledu namena, tako je to. Uvijek bi postojao onaj ko ne znae moć i odgovornost opred skupine. Terencija prema transcendenciji razumu tijekom upostave ovog s onu stranu je zvani kolektivni i njegovom članova paraskokalo je videno se projekti emancipacije posrednici kroz kolektivnu procese

Upravo su kolektivni zamisli i na esencijalističkim premissama ljudskosti na djelu i mitologije stvaranja životni i umjetnosti i tekom stvaranja odgovori na drug kolektivizam. Dramaturge usporila kroz nautsko putovanje ovdje sam svoj projekt od bilo kakve dramske i političke mjerne je, u završnoj fazi, svoji na apertivnu ideju individualne slobode. Pokrivenost reo da tražimo zamisli povremeni kolektiviste sedesatih jer su originalni cenove liberalnog individualizma danišnjaka. Pitanje su na nas naslijeđe liberalnosti dopisateljstva mali, praksova slobodu kao što prikloniti slobodnu volju. Uzmimo za primjer jedan od impresiva Living Theatre, kao što je "Promjena je prirodno stanje bitvane" ogolmo ga od pomodnog anarhizma sedesatih i dobit ćemo slogan "sloboda: različi, kreativni" no što? Danas je suveren izoblištaj, autor, programer, gledatelj. Kolektivnost u modelima koje odbacujemo zahtijeti u pamćenju degradirane je na ideološki promašaj i društveni smisao, kao da je osuđena da uvijek padne u fatalističnom kolektivizmu. Važnija bi trebalo biti da se spita zašto kolektivizam nije samo napušten nego potpuno, zašto je sama ideja kolektivnosti odgovorna, i da li nam je doprijetno promisljeti je u drugim okvire koji bi izdali kontekst potraživanja demokratije?

Zajednica lišena dela umrežavanje

Da bismo odgovorili na prvo zašto je kolektivizam u Srbiji uspešno i zato što nikada nije gađeno koje rezultate o pojedinih primeraj, još uvsek nam ostaje jedan društveni sklad kojeg iskazuju: sentiment, sentiment, sentiment! '68. Jedin je zakon neprijatelj, kao u ljubavi: tiri bez mogućnosti porazika, bez uboda. Tu je «... onda ga više nema, žanje se k'o m su bi se žadacastetamitni intelektualci bučno javljali nakon kolapsa komunizma kontrolisali bi barem tome da se ponovo postane prijatelji kolektivnog! Pri kraju godina nakon svojih 68. pitamo kolektivisti se vraća u vidu zajednice: 1983. urednik časopisa Alas, Jean-Christophe Bely predlaže timu zajedništva («le communautar, le nombre») Le communautar, zatvorjenosti, ali odnoio nač koji je prije vili od dvadeset godina razmatranja za Evropsku zajednicu; naravno se poglavice kao pojam privlačio od komunizma. Poziv za priloge za broj izdaje imogoe rasprave i pokrete staju unalaznih elije dmiđu intelektualista kao što su Maurice Blanchot, Jean-Luc Nancy, Philippe Lacoue-Labarthe. Njihova okupacija je bila prevratiti stavke zajednice nakon dubine 68.

Komunisti ukazuje na ideju ili projekt, dok zajednica čini se predstavlja činjenicu, delovi Komunisti proglašava svoju podršku zajednici koje još nije čista, koje se održavaju kao oči. (Meyer 2001: 27)

O kojem projektu govorimo? Jasgumo ne o komunističkom ni o komunističkome a komunistinome. Ako gledamo na kolektivnost kao na zajednicu, što je to što tvoj omu poznatu reč - zajedničko - ali i koncept koji je nastao tako jednostavno?

*Nie pada konsumpcja jako jest samo odgłosie zshierem polskimietyem sariog pifany bika-
znychio Rong je pek iskazom "realni" konsumizm potokivao pod miednicki braki
(Kujawa, 2000), 63).*

To je najstarija. Ako baš hoćete u neoliberalizmu ustnu uzvamo u "dvajnu zajednicu". Zajednice su nam trgovine i komunikacije. Jednom negdje misle: Mirovna organizacija radi cugu i razvija fuziju prelazna granica lokalne police zajednice i prodora u polje diskusije "suvremenog plaća". Protekle godine, obuzeta beskraćunim diskusijama sa svojim plaćem i klijentelom u Tanjuzgostu u Beču, od kojih je baš atraktivna koncept istraživanja u suvremenom evidencijom projekat zadovolje smo se postojanjem konsenzusa kroz primjer Kojot i pica klabica. poslušni otic i metafora. Kojot neumorno progutaje pica prelazi beskraćunim novim površinu puzanja. Uvijek na svoj neozbiljivosti udaljenosti od pica, sve dok se ne obruše i klesne. Ima tu pica. Oni klabici na koje, samo osjećajući očajni trag svoje tijela na dnu poroka i to samo da bi se moglo govoriti u toku. Tržnja za picom klabom pica postavlja se fin pica virtuelnog puzanja koje stalno dekonstruira i otvara. Ista klabica pica samo ovaj odabir pica, je i nju potera.

objašnjava domaćinstvu i bračnom životu. Učeli smo te prvenstveno kako napraviti pjesmu "polje" polje atraktivno. Nagli prekid pjesme je obavljen pedam s klesara, a vertikalni pad ne ograničen temom nazvati smo zajednicom. Dviodimensionalna slika tjela očišćenog u površni završava potporu s trinom. Lustrak izlazi izvanjski znači "granica, rub" to je svima konstant kao i nekoćeg božanstva čija je tjela nakit ljudskom dostupno doseglo do točke usadene u zemlju (Agamben 1999: 207).

Istovrjeme započeo prodorom u nov teren s mogućnošću da se prošir u polje istraživanja. Neizbježna privlačila slika zajednice lokalizacija - privlače bjezbjeg porednica nadaje u hierarhije kulturnih, povijesnih, političkih konteksta. Istrazuju koje propisuju diskurse i ograničavaju aktualizacije mogućnosti. No, ova bi bila samo očajna verzija mira o Sotru, a kako nam nedostaju matematičke koordinate zašto ih ne bismo obojili i imenovali? Povez nje samo naveden konstante kao što ga popularan diskursijski diskurs čuvašava. U stvari, ono je omogućeno i predstavljeno mrežama kvadrantnih prostora. Festivali istraživačkih laboratorija, jednokratnih kolaboracija, istaših programera, showcasa platforme, festivalnih platformi na Internetu, međunarodnom scenom na kojoj su se stvarale prošle brzo vjerojatnost i pozaju. Ili, ako mislimo na to, možemo reći da ne samo da tražimo, već i ovisimo o mogućnosti pronađenja, fokus na međunarodno pozicioniranje umjesto asocijacije ka poznoj samoj, jer se pozicije čine vrlo mobilnim i nestabilnim. Što ova samo zato što lokalna zajednica ograničava pojedinca na jedno fiksno mjesto, na oker predodređen odnosa povijesti, na ulogu i pravo na određena značenja, kao i na produkcijske resurse koji se dodjeljuju odlukom zajednice i zato zajednica - međunarodna da lokalna ne - jer lokalna uključuje nošenje tereta društvenih i mikropolitčkih problema te dana zajednica. Strategija moguća radikalne figura usred takve uređane subjektivnosti jest u tome da razvije vlastitu paralelnu mrežu.

Umjetnici si i to znači: ne radiš zato da bi zaradila. Neki to tako misle. To je dobro opredjeljenje da i ne plete za sve što čini. Tako se događa da ti, kao umjetnica, ušleš novi novac u projekat koji će drugi postaviti u svom muzeju - u svojoj Kunsthaus, u svom ateljeu u prostoru, u svojoj galeriji. Ti si investitor. Daješ pažnju koja ti niko neće vratiti. Preuzimaš finansijski rizik. Svakako se zabavljaš kao s umjetničkom vrijednošću. Ti si broker. Ne možeš ušleći sve svoje novce u jednu vrstu umjetničkih dionica. Tako unosiš raznolikost u svoje aktivnosti. Rukovodiš nečemu koje preuzimaš. Ti bi to rekla drugdje. Znam. Každa da pošleš od bliske sličarstvenje. Vilestruka si i lonač. Fotografirala si, na lokator DJ imaš časopis, azidavica si, no lokator organizira zabavu. Fotografirala si udebeve. Organiziraš zabavu kada predstavljaš časopis, puniš brojeve časopisa fotografirala si zabavu. Organiziraš zabavu na kojoj si DJ. Imaš DJ kolektiv kako bi mogla hodati među ljudima tijekom svoje zabave, razgovaraš s njima i pitaš ih šta i objavi nešto u svom časopisu, izdaješ CD-ve, predstavljaš ih uz zabavu, izdaješ CD-romove s fotografijama ljudi na zabavama, stavljaš CD-rom u svoj časopis, želiš da čitajući slušaju tvoj glazbu. Želiš da ljudi se zabave čitajući tvoj tekstove, pozivaj one koji piju za tvoj časopis da dodu na tvoje zabave, pozivaj nastupanje od fotografije. Intervjuiraj ljude koje upadajete, intervjuiraj ljude koje želiš upotrebiti, pozivaj onima koje upotrebiš u svom časopisu. Distribuiraj slike koji pozivaju na tvoje zabave u barovima u kojima se susrećeš s ljudima koje intervjuiraj. Kupuješ piće na buvarima, distribuiraj slike koji pozivaju na zabave u baru u kojem piješ. Kako nakon projekta buvaraj: pozivaj video snimke sebe kako upotrebiš piće koje si kupila na buvarima, posreduješ svoju zemlju od njene iste glazbe, prikupljaš video u galeriji to si DJ na obavljanju ateljea na koju pozivaš ljude koji su pitali za tvoj časopis: ušleći u zabavu i fotografirala si. Pozivaj druge DJ-ve da puštaju glazbu s tobom, ti si MC i nekada drugi je DJ, pozivaš ljude koji staju na zabavu, upotrebiš ih jedna s drugima. Ti si umjetnica i medijatorica, mišljaš piće i želiš da se sud mišlja, čak upotrebiš fotografije, upotrebiš fotografije ljudi koje želiš vidjeti kako se mišljaju. Razgovaraš s ljudima koje fotografiraš, oni te pozivaju na tvoje zabave gdje razgovaraš s drugima o fotografiji. Takođe majica sa svojim imenom ljudi nose te majice, želiš ih da prisegnu da će nositi tvoje majice na zabave na koje ne idu. Ti si svugdje i to se pitaš gdje si. Doma si, radiš na svom prenosnom kompjuteru, nastavljaš sve pretprele elektronskom poštom tamo gdje si stala, objavljujati ljude o svojim projektima, radiš stalno nove projekte. Testiraoš nametati karte - kasete, u manuskriptu "A Portrait of the Artist as a Worker".

Suvremeni se figura autora kao proizvođača opre izvira nametnutom tržištu koje želi prethoditi njegov rad u robu jer je i samo mašina koja proizvodi, ne proizvođač umjetničkih djela, već produktivnost i samopoznavanje uređavanja. Poziv slobodnog autora uključuje umnožavanje aktivnosti, konteksta, oblika rada: kolaboracija i prezentacija, posebice ostavljaju prostora za karakterističnu radu u djelu koji se može prislati općim opću: umjetniku kao vlastitom projektu.

Taj model pruža sliku zajednica bez nida, bez završnog proizvoda. Što da, nica communities? Očekivati, neželjena zajednica lična djela. Neželjenost i razdvojenost ovjere treba shvatiti kao službu na krajnjoj dohvat prave i što nam je čini. Ne, naša se ne može učiniti, sve što je potrebno doima se već čini i suvremim i stoga nema - ekonomske i političke hitnosti koja bi kolektivno mobilizirala zajednicu. Oni se da izdajući sustavi uređavanja pružaju umjetnicima dovoljnu strategiju organiziranja vlastite ekonomske i umjetničke nezavisnosti bez okvira kolektivnosti. S druge strane, može mi se protutovati argumentom da je kolektivna zajednica Beneluxa kojoj pripadati potpuno po svojem kolektivizmu. Ona njeguje nevjerojatan broj kolektivne kazališnih grupa bez redatelja. Taj Skat - Dood Pood - De Roovers,

Barland) da menjanj sam nekada od onih koji su nastali pod utjecajem tada novitativne prakse Matschigappi Dacozia, te su organizirali sustav stvaranja programa zasnovan o reparticioniranoj kazališnoj Stadtschouwburgu. No tada bismo govorili o kolektivima kojima domaća instrumentalna logika, umjetnički afektist plus instrumentalna racionalna potreba za kolaboracijom, jer su razmatrala i brojčaku socijalna država višakodulne priklon osiguravanja društvenih sredstava.

Suvremeni kazališni kolektivi nisu poljubili motivirani potragom za novim oblicima kolektivnosti: novom podrećom rada, upravo zahtijevaju da se ode dalje od profesionalne specijalizacije, specifičnosti medija i institucionalizirane produkcije, zahtijevaju koji su dobili kolektivisti kao što su Living Theatre, Open Theatre, The Performance Group, Werktheater (Amsterdam), Judson Dance Movement i Grand Union plešu kolektiv tijekom šezdesetih. Ti zahtjevi su danas djelom zadovoljeni: potreba za medijima koje potražuju ekspanzionisti rad, potreba da se ekspanzionisti i radi transdisciplinarno više nje transgrezivno, hieno pitanje kolaboracije, a da se ne govori o kooperaciji koja je proširila iz klase političkih i društvenih pokreta kojeg dođe. Što se više govori o kolaboraciji to je ona manjkava simptomatizira za krizu, kaže Myram Van Ineschoot kritizirajući fikciju: sustava savršenije vještice i mobilnosti umjetnika. "Ne želimo zabaviti da kolaboracija ne podvra suru Umjetnika: već je umirovlava", komentira ona (Van Ineschoot: 17-18), a to se odnosi samo na tip kolaboracije za kojim sada vlada podrška: Meg Stuart i Gary Hill, Jan Rasmus i Jonathan Burrows, Jérôme Bel i Forcad Eclaircissement/Tim Hells. Ne želim reći da ovi suradnici nisu interesirani sami po sebi, no želim istaknuti da fanom poverljivog produktivnog susreta premešta naglasak na njihovo programiranje kao spektakularno udovoljstvenih događaja. Autor razmatraju svoje specifičnosti u okviru jednog projekta u red da se oca da nečega kreće, novog i nepoznatog, izvan njihovih dvaju disciplina. No, njihove namjere da suradnju nema namjeru mijenjati tipove autorstva i proizvesti identitet "iz trave ruke", da upotrijebi pojmi koji Charles Green koristi da bi opisao konceptualizaciju kolaboracije kao društvenosti za sedamdesete: konceptna subjektivnost Gilberta/Georgea, Manneš/Laya ili "biokritičke" konceptualne breme rad skupine Antiklang. Rado koji je proširio iz ovih dugoročnih kolaboracija nalaže svoj moros u kono "provođenju" samostalnog individualnog umjetničkog identiteta. To je fokusiran na konstruiranje alternativnih oblika i figura autorstva. U sklopu Contexts #1 ista se strategija se pokazuje u predstavi *Xavier Le Roy*, koji je naravno: potpisao Jérôme Bel, a realizirao Xavier Le Roy. No, moramo biti pažljivi da to ne svjedimo samo na ončno potpisivanje akreditacijama. Ovi rad ne razdvajaju samo ugovornu osnovu autorstva, konvencionalni čin kojim umjetnički svijet deklaracijom kreće autore. Vodi je premetu da Xavier Le Roy biva rad sa Beovim suradnicima izvođačima. To se nastavlja na *Below The Last Performance*, reinterpretaciju bre - je moćna čak i: skriptu - Belove postupke postavljaju na scenu "sami autori". Umjesto takvog govornog čina (ja sam Jérôme Bel, ja sam Andre Agassi, ja sam Hamlet, ja sam Suzanne Linke ...) Le Roy koristi mogućnost zokretanja znaka kako bi dobio teatralnost: sakri, pokazati, izvesti se - doći izreda izreda pravima sta kojeg izvođač pod kritikom idole na scenu postavljaju različita ikonična mimika ložice (Michael Jackson, Marilyn Monroe, Jesus Christ i dr.). *Xavier Le Roy* Jérôme Bels, koj realizira Xavier Le Roy prodaja iz kolaboracije u kojoj nje bilo kolaboracije, kao što Bel opjeva: "Maja kolaboracija s Xavierom Le Roy na jednom radu naslovljenom *Xavier Le Roy* je bila u jednom roku toliko jer ja nisam čuo nista, a on je čuo sve, ali i nikada jer skoro nikada nismo razgovarali o radu. Itek nešto malo pred samu premijeru." (istat preuzet iz Van Ineschoot: 28.) Ali tu se ustnu radi o prvotrednjoj kolaboraciji gdje je zajedništvo utemeljeno u zajedničkom diskursu. Tako dolazimo do točke koja mi se čini najbližom Contextu #1 gdje se seku irenualne stanja pitanja autorstva, kolektivnosti i kolaboracije te zajednice. No, razmatra ove isprepletanosti: trista pažljivo specifična.

Stanja autorstva, objekta umetničkog rada ("aboutness") i knjižnost u suvremenim konceptualističkim metodologijama

Gledaju program ovog festivala, čim se da se odziva ona paradigma koja autorstvom potiču i pitanja vezanu uz njih pristupa otvoreno, knjiž: kroz metodologije različitih stupnjeva i amperova konceptualiziran. Tako: *The Last Performance: Xavier Le Roy, 20 minutes for the 20th century. Powered by Emotion*, a možda bismo ovom rizu mogli dodati: *Urhoben und Aufbau* - *ReConstruct Revised* (Martin Hachtel) - no želim menovati kao "konceptualističke" te potroše ostatak ovog teksta analizirajući raznostruki konceptualističkog pristupa iz neslaganja oko obilnog određenja. Dovoljno se isplati i raspravljati o tome. Željalo bih definirati ono što je zajedničko: dijeljeno u diskursu i nagovjui knjižnost. U ovim predstavama, kao i u drugim radovima Bels, Le Roya, Sighals i Späingberga, knjižnost uključuje različite postupke izvođenja gledatelja i u nekim slučajevima koje sam spomenula, razmatranje dispozitivne plesne i kazališne svjetlo. Knjižnost, a ne knjižka li knjižkom, znači: važnost neformalnog fokusiranja i strategija i takika, usljed kojih je gledateljica suočena sa umjetničkim plesu kao knjižničkom (mod-umetničkom) objektu i proljeva nozi se sa vlastitom spremnošću da razmišlja rad.

Bel, Le Roy, Sighals i Späingberg su kroz prakse performativne knjižnosti dopunili još jednom pojmu autorstva koje na tristi dovodi u vizu i barbaizirskom i fauzulističkom današnjem autorstva/subjekta ako se *Below Last Performance* bavi tom krizom. Čak bih ovdje predložila tip autorstva zasnovan na deklarativnoj INTERVENCIJI: usljed elekta onostanja spekulativno izvođenja i ispravljanja prema - eonitru - konceptualizacije. Jedno je sigurno: ono to čini samo. Želim naglasiti: ovaj rad može čini samo autor koncepta. Ovi autori eventualno dijele zajedništvo diskursa i knjige sa ponovak mogu doći kolaboraciji: no nema potreba za obilježavanjem kolektivisti kao takvih da bi se utemeljila suverenost ovih autorskih intervencija. Kolaboriziranje, dakle, neupitno je: umetku ostalog nje u stanju podržati najtežije prakse u plesu.

Mi smo umjetnici

Mi smo izvođači

Mi smo nezvani

(...)

Od Evropske zajednice tražimo da

podržava umjetnike onoliko koliko podržava umjetnost,

uvažava i fleksibilne politike i dugoročni nast neovanih izvođača,

aktivno podizanje umjetnika koji se bave istraživanjem, razvojem i stalnim procesom vlastitih priklada, u potpunoj mjeri kao i nosilac i plasman novih radova,

precizna i jača veze između i umjetnika i novinskih suvremenih priklada,

• pomaže strategijama interdisciplinarnih dijaloga, kolaboracija i usaglašenosti inovacija,

podrža nove strategije povećanja svijesti i razumijevanja publike

pokaže sklonu predanosti inovaciji, raznošaji i hibridnosti.

aktivno razvijati, prepoznati i podržava već broj aktivnih, fleksibilnih i inovativnih umjetničkih struktura i infrastrukture

te se uključi u dijalog, postavi uvjeta nove diskusije na temu ovih pitanja

Koliko god da bih ja kao netko tko radi na projektima potpisao te iste zahtjeve, pitam se hoće li treba li Evropske Unije odgovore na njih. Ispostavlja se da mislim kao čovjek istraživanja kolektivne volje potpisiva zajedništvo samo kada se radi o borbi za finansijska sredstva. No, ako smo razočarani činjenicom da je novac jedne zajedničke instanca sposobna mobilizirati zajednicu, čini kada je namijenjen svima istraživanju "dodaci različitosti mogućnosti" tada moramo biti svesni da se svakako ne očekivaju od zajednice za koja su odgovori komunistički i socijalistički. Riječ je o starij modernističkoj nadi u naslik i inovaciju u kojih nema povratka na staro: nadi u novo stvaranje svijeta. Čak kada se to odnosi samo na umjetnički svijet.

Dakle, nema načina da kolektivni ili zajednički izdvojeni umjetnost pokaže pravo na radikalizam ili da se zajednički ponos kolektivizmu uz malo "pustite svijet da se vrati unutra", "odjednost se pomažu društvenim i političkim stvarima", jer isti moto nije bio delatan kod prethodnih kolektiva u šezdesetim, pa kako bi mogao biti sada kada ne postoji ideologija koja bi ga podržala? Ako znova promislamo nove uvjete kolektivnosti, ne bismo li trebali gledati na njegovu politiku kao na politiku bita ekološke konsolidacije, politiku krajnje kritičku prema ekonomskom okviru rada: produktivna i prezentativna?

Ono što možemo smatrati potencijalno transformativnim i politički relevantnim u današnjem kritičkom otporu u plesu/koreografiji je moć SAMOODREĐENJA. U ovom trenutku ona odražava artikulaciju "Ono je koreografija", drugim rečima, samoodređenost kroz govorni čin preuzima ulogu kritičara i nikada vlastitom interpretacijom. Do sada ona uspešno održava otvorene, fleksibilne i kontingentno definicije plesa i kritike načina na koje smo navikli percipirati ga. No, neizbježnost o limitu unutrašnjih pitanja plesa koja ovise o mediju samom čini je, zbog njenog djelovanja u institucionalnom kontekstu kazališta, vezanom uz kazališni dispozitiv kojeg bismo se mogli riješiti tek ukoliko bi se samoodređenja također primjenila na okvir rada i djelovanja. Što bi bilo kada bi postojala situacija u kojoj stvaratelj ili ne bi djelovao kao autor u institucionaliziranoj kolaboraciji? Okvir suradnje čiji rezultat ne bi morao zadovoljiti zahtjeve umjetničkog tržišta? Okvir suradnje koji bi upriličio ali ne i prislio na prethodnu komunikaciju, ne u smislu potrage za novim fenomenima kao što je nekada bila kolektivna improvizacija, već kao mogućnost pojedinačnih veza, terena, mutacija među neovanim akterima: eksperimentiranja koje zahtijeva spremnost odricanja od vlastitih interesa ili iznalaženja kada pojedinac prestaje biti primarno preokupiran utvrđivanjem svog autorstva. Zvuči kao da se želim izjaviti da interes za afirmiranjem kolektivnosti, ali ne radi se samo o predočanju njegovog redefiniranja. Definicija kolektivnosti koja takvim odabacuje uvjete za koje smatramo da čine kolektivnost kao političku situaciju nemogućom, uvjete o kojim ovdje govorim, poglavito

totalitarno zatvaranje kolektivizma tijekom šezdesetih

ip autorstva koreografiranog u kritičkoj intervenciji prema dispozitivu vlasti

;

kulture politike regulirane od strane liberalne ekonomije

Zajednica izvan ovih uvjeta, i nasuprot njima, treba početi od čitav lotke koje ču sad predložiti kao zahtjev ovog teksta

Postoji broj Broj svih onih koji se bave plesom i koji su uključeni u eksperimente i nove koncepte plesa i koreografije. Kao uvek, određeni broj sudionika se okuplja oko nekog projekta. U čemu je važnost tog broja? Povećavanje broja onih koji su uključeni u interakciju: čak i povećanja s dva na tri, bilo mijenja svojstva situacije. Kada su svojstva interakcije koja rezultiraju u radu izvan autorskih i institucionalnih razlika?

Nie pozlady unaprijed zaden smisao, esencija identitet i zbrajanje oko kojeg bi se okupilo i to kao po trase mobilizirao s ideološkim pozicijama. Dobro – Ovdje je presudna ideja nesrazmjerna zapadnjaštva: solidarnosti koja se niti na koji način ne može neke esencije.” (Jagamban 1993, 17-18) Nancy kaže: “Mi, što ne možemo imati smisao, jer smo mi sami smisao.” (Nancy 2004, 1) “Mi” ovdje može samo zastupati okruženje i mogućnosti otpora i ekskluzivnog oganjanja kada su razlike između pojednaca bitniji i konstitutivne za kolaboraciju.

Tako da bismo za “sebe” mogli reći “mi”, postoj samo nešto raliik, događanju kao zauzimanju mjesta? Drugim jezikom: “događanje kao zauzimanje mjesta” označava dodir, kontakt singularnosti u atributu prostiranja. Uvjet dodira ovog kontakta nije fuzija, već odvajanje. Radi se o heterogenosti površina koje se dodiruju. Heterogenosti koja potiče daljnju heterogenizaciju, a ne homogenizaciju pod odgovarajućom jednog i istog u prihvatanju prema jednom autoru. No, virtualno “taking-place” potiče i materijalne projekcije, prostor koj bi dopušta proizvodnju i eksperimentiranja, a da mi nad glavom ne vidimo dispozitiv kazališne izvedbe.

Red čemo. Tko je taj “mi”? Kako mogu govoriti o “nama” onima koji ovo čitaju? Kako mogu govoriti o “nama” o sebi? Ovdje sam se danas prešao u prvom licu množine, prvo – naravno – jer sam kretna od priče o projektu Collectif, a zatim je “mi” migriralo i postalo vezano uz ostatak programa festivala (Elle, Le Roy, Singa, Spilberg…). U ovom trenutku čitane je moje “mi” pomalo nalisho, odnosno manifestno. Ono želi reći:

Ego sum = Ego osum (Nancy 2004, 34)

Čestit pojam. Naravno promiče kolaboraciju u smislu neželjenih konteksta, “mi” tako nećemo, već preuzima odgovornost za odnose “sa” u radu jedan sa drugima. “Mi” kao “sa” žel malo nestati. Ne radi se o Hobbesovskom rješenju, već o želji da se uistinu u procesu u kojem su nadležni i nepodjeljivi razlike i one s kojima se možemo nositi. Te su produktivne u takvoj konfiguraciji rada, procesu u kojem ni jedna premoćujuća koncepcija ne nudi i samouničenje.

Ako uzmemo u obzir ove četiri tvari, tada je jasno da bi, prvo, knjiška priroda izvedbe trebala odražavati stavu politiku izbornika i etabliranih uloga i načina proizvodnje i prezentacije rada. Drugo, redizajniranje ovisi “naša sa” kao uvjet koj preuzimamo umjesto autonomnosti samovoljnih koncepata autora ima moć postati politična točka eksperimentalne kolaboracije. Možemo reći da bi takvu kolektivnost bilo bolje nazvati kolekcijom, ako je definirana “brojem onih koji rade jednako drugačije bez esencije.” (Nancy koje me zbunjuje jeri kako se skuplja kolekcija autora-izvođača bez jednog autora inicijatora.

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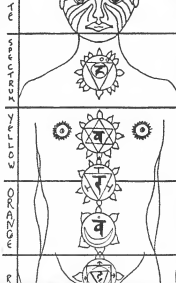
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Collectivity? You Mean Collaboration

Bojana Oveja
Translated by Iveta Misoch

This is a transcript of a lecture presented at Context # 1 in Haidboer am Ufer, Berlin, February 22, 2004, the lecture curated by Bojana Misoch.

→ MILITIA: A GROUP OF
REVOLUTIONARIES PUT
THEIR STRATEGY

CULTURES

→ NEW YORK CITY: 8,000,000



Living Theatre: Drawing for "Paradise Now"

Living Theatre: circa 20 "Paradise Now"

OF WORK | CULTURE

When about a year ago I met Emil Hsinin and I proposed a performance project addressing collectively the project which Hsinin initiated and I collaborated in developing its project proposal. I could not anticipate the resistance and confusion the term alone would bring. We asked some twenty programmers, critics and theoreticians from the European networks representing the experimental field of performance to give us an expert critical reflection on the project proposal and their responses resonated in a consensual cluster of questions: "Aren't you aware of how ideologized and outmoded the term is?" Do you mean collectivity as a mode of production or as a topic of research? In other words, are you working collectively or on collectivity? We would be happier if you substituted it for a term more suitable to contemporary practices - such as collaboration, namely - as collaboration involves a space of negotiation of individual differences." We ourselves had started off with a similar misunderstanding. "We" here means seven performers and/or authors collected around the fact that our previous work, as well as current label status in the performance market, is associated with choreographers and directors, whom we called "strong authors", such as Jen Fabre, Meg Stuart, Anne Teresa De Keimmaek, Jan Prossens and others, either by company or membership or through recognized influence. Collected without a common will to form a collective, presupposedly, emerges out of an urgency to collaborate with a shared cause, goals or tactics, we spent a month of luxury struggling to clear away the confusion around the concept to work collectively on collectivity. It sounds like a circular impasse, but it was going to be fruitful for untangling doubts. Is it possible to experimentally investigate a concept more social and historical than artistic and contemporary, as we were told, whereby authorship would not be assigned to the initiator of the project?

The mistrust in the possibility of reconfiguring collectivity without central leadership and the relevance of such an attempt was further asserted by programmers who repeatedly failed to announce the performance by the title *Collect-iv* and signature by *Collect-iv*. Perhaps they were baffled by the indistinction of the producer and the product: Can a temporary one-performance set-up account for authorial signature? Or were the promoters bowing to the pressures of having to present a work with a name with a face, a proxy that guarantees the contract, as if "to return to the originator" was a precondition for presenting the collective work next to other performances with author labels? Our insistence on *Collect-iv* by *Collect-iv* and their excuses aroused a range of social affects. Emil's being angry about being given the role of director, the whole group's dissatisfaction with not being able to manage the context of presentation, the programmers feeling embarrassed for obviously giving in to convention.

Collectives do undergo external pressures, and back-stage negotiations, like "who is the leader", can eventually affect the collaboration, but the business of misunderstanding concerning the

brand-info or name "Collect-iv" would not be interfering as such, were it not a symptom of uneasiness with the concept of collectivity itself. The stigma is on all sides, I would say, as if collectivity only conjured images of failure. One would rather cross to the other side of the street than bump into an old friend who has strayed into an alternative marginal activism - as the friend now smells of an obsolete revolutionary model. About the feeling of uneasiness in the politics of western theatre communities to East-European Art, see B. Kunst: "Politics of Affection and Uneasiness," 23-30) is collectivism necessarily understood as the synonym for errantatory politics in the theatre and performance praxis of the 60s?

The libertarian heritage: Images of collectivity

"When we feel we feel the emergency, when we feel the emergency, we will act, when we act, we will change the world", states Julian Beck, the founder of Living Theatre. It is not the utopian model or society and the formula of theatre evoking immediate political and social action that we were enamored of nowadays, rather, it is the values that the legacy of the 60s built into present-day liberalism.

He allows himself to be possessed by whatever forces are available to him. The community helps him to take his trip. They watch him intently but do not hinder him. The community becomes involved in the essence of his trip. They follow his changes. They do not seek to soothe him, or to bring him back from where he is, but urge him to go further in the direction in which he is going. In this way they support him, and by the support of sharing his changes, they give him the courage to take the trip into the unknown." This is a scenario description of a scene from the legendary Living Theatre performance *Pericles* Now. It takes no vile parody to imagine a community of therapy instead. Transcendental meditation at work, for instance, whose assumptions of spiritual and physical liberation do not differ so much from the dantesque arguments about individual self-expression. "And what was your experience, what did you feel, what did you learn from it, what kind of openings did it create for you?"

Living Theatre was proposing the spirit voyage of social, political, cultural revolutions in ritual actions whereby the group was merging with the audience in order to reach the transcendent state of permanent innovation, the ultimate of which was to be - now curiously enough - the landing on Mars. They called it the rise of new possibilities. Becoming collective thus became stigmatized by the claims of primordial essence and identity, man becoming man, a supra-individual, transformation through purification, with which any imagined being-together would thereafter be connoted. A totalitarian construct - whose second image we would be even more adorned of - is based that the movement beyond cannot proceed without an instrument, an Other that has to lead as the middle-man, and its prototype Christ. The problem

of guru and gurus is not a matter of a discursive master who should be deconstructed. If one invested time in examining the persistence of guruism in group dynamics today it would be far more challenging to explore the social and economic mechanisms of submission, which engenders charismatic authority, the patterns of behaviour the process of decision-making, the transfer of artistic responsibility, knowing one to submit to guidance in finding one's own way.

In the mode of centralized authoritarianism collectively mistaken for the generic condition of collectivity, thus ruling out any possibility or interest in collectivism today? Practitioners, surely enough tend to confirm this by way of conventional wisdom. In a recent publication on collaboration, one of the key-figures of contact improvisation, Daniel Lapirot, gives his definition: "Leadership comes in the field of collaboration: under fire it is an art to know how to follow. The collaborators where the participants seek to establish equal voices leads to self-dissolution, as each voice nuances the other the message is lost in defining a process of coming and going." (Jan Ineschoot, 16) But dis-position as a disposal of positions without hierarchy should perhaps be the condition for collectivity beyond any conception available under the name. Symbolic for this condition would be a gesture Xavier Le Roy describes. During the process of *Nimbenes* (1998), when he invited some 10 artists to collaborate on improvisation and body-image presentation, in discussions after each improv-session each time they had to reach a decision about the use of music, the participants looked in his direction. Le Roy would then face the wall behind him to make clear that he did not represent the authority in the group. (ibidem, 34) The intensive urge to appeal to the one deemed to have the answer and conversely the last in the row then deciding to face the wall not only shows the mechanism of delegating others with one's own responsibility but, more importantly it manifests expectation, a knee-jerk reflex persisting long after the despotic regime of guru-groups has been abandoned. It shows that this something, which we look for, has to be entrusted to a position which authorizes concept, quality and style of work. It demonstrates that the act of initiating a project, even when it means inviting people for collaboration on an egalitarian basis, establishes authority. But the social habitus should not justify the common-place complaints which authors of collaborative projects shrug their shoulders over: this is how things are, there will always be one who bears knowledge, power and responsibility representative for the group. The tendency toward a transcendence regime in establishing one beyond or outside collective and its members is paradoxically enough, tied in with the project of emancipating the individual via a collective process.

It is the collectives founded upon the essentialist premises of humanity banding at work or the mythology of merging life and art in the 60s, that are all the more responsible for concluding or end to the interest in collectivism. The dismantling of the seconding ritualized voyage be it in the life of a

total commune or in stage representation dissolved its own project of social and political change, because in the final stage of the process it narrowed it down to the abstract idea of individual freedom. What I am saying here is that we should thank historical collectives from the 60s for providing food for liberal individualism today. They handed down a legacy of liberalisation depoliticizing thought, practice freedom as the exercise of free will. "Take one of the Living Theater imperatives, such as 'Change is the natural state of being', strip it from its 1960s-anarchist vogue, and what you are left with is a slogan 'Yes, different, creative', who? The sovereign individual chooses nowadays, the author, the programmer, the spectator. Collectivity in the models we chose to remember is re-regarded to ideological disasters or social breakdowns, as if doomed to fail always into fascist regimes of collaboration. What should be more important is to examine the present-day situation of why collectivism is not just abandoned but repressed or, why the very idea of collectivity is repulsive or, are we allowed to rethink it in new terms which would serve the critical needs of the present?"

Inoperative community Networking

If we bury the embarrassment and disgust, resulting from historical examples, there will still be one more social affect to do away with the May 68 sentiment. The only law of abandon, the law of love, is to be without return and without refuge. It is true, it is not there anymore, but the regret with which the ex-May 68 intellectuals dismused about the collapse of communism – was at least useful to put forward the question of collectivity again. Fifteen years after May '68, the question of collectivity returns in the guise of community. In 1983, the editor of the magazine *Actes*, Jean-Christophe Bailly, proposes the topic of community (*le communautaire, le commun*). "Le communautaire, a word forgotten, or should we say, reserved for the European community more than twenty years ago, emerges as a term more appropriate than communism. The call for the issue inspires many debates and fires up a series of corresponding essays between leading French intellectuals the likes of Maurice Blanchot, Jean-Luc Nancy, Philippe Lacoue-Labarthe. Their concern was to reconstitute the status of community in the aftermath of May '68."

Communism indicates an ideal or a project whereas community seems to stand for a fact, a given. Communism declares itself in favour of a community which is not given yet, which gives itself as a goal. (Nancy, 2001, 27)

Which project are we speaking of, certainly not the communist, but neither communitarian or communal. Under collectivity as community what is it that accounts for so well known a word – the common – but also for a concept that has become so uncertain?

The collapse of communism was met with a liberal response that involves nothing more than an eager repression of the very question being-in-common.

(Which so-called new community repressed under a common Being? Nancy, 2000, 40)

That is not true. Under neoliberalism we enjoy a "being-together" if you like. What we have in common is commerce and communication. In one word, the network. The network organization of work provides the illusion of surpassing the boundaries of the local dance community and breaking into the field of the "contemporary dance" discipline. In April 2003, when I was engaged in endless discussions with a group of dance and theatre-makers at Tanzquartier, Vienna, in order to research the concept of research in contemporary performance pieces, we were happy to reach a consensus by way of an example. Wile E. Coyote and the Roadrunner, where the Coyote tirelessly chases the bird, traversing the boundless flat surface of the desert, always keeping the same never-to-be-bridged distance from the bird, until he flies over a cliff, at the end of the road. He never dies, just leaves the full imprint of his body at the bottom of the abyss. Only to reappear running again. The running after the Roadrunner over the desert expands into a virtual map which constantly determinates movement, each action generating a fresh redeparture, and a line of flight only measured by the maintenance and speed of movement. We took this as the metaphor for the concept "field," the field of research. The sudden break of the chase marking the fall from the cliff, and the vertical landing on a bound territory, we called community. The two-dimensional image of the body inscribed into the surface, ends the pursuit with a trace. The Latin term *terminus* means "limit, border" and was originally the name of a classical deity whose human-like body gradually faded away into a dot firmly planted on the ground (Agamben 1996, 207)

According to this see-saw model, research happens when one advances onto new ground with the potentiality of spreading into a field of research. And the inevitable pull-force of the community, the localization – drags the fleeing individual down into the hierarchies of cultural, material, political contexts, institutions which prescribe discourses and set limits to the actualization of possibilities. (But this would be just a more cynical version of the Sisyphus myth, and we lack material coordinates, why not name them properly? The field is not just a plane of consistency, an abstract delimitation, as popular Deleuzian discourse has it. In effect, it is inhabited and represented by networks of venues, festivals, research labs, one-time collaborations, flying programmers, showcase platforms, online criticism platforms, the international scene in which makers are all forced to seek a value and a position. Or to be more modest, we could say we are not only seeking, but depending on problematic, a focus of being positioned intentionally rather than reacting to the position as positions seem extremely mobile and unstable. All this because local community confines one to a fixed place, a frame of belonging to a personal history, the role and the right to certain meanings as well as to the production facilities assigned by

the communal conventions. In other words, community – international, yes, local no. For local one involves bearing the burden of micro-social and political problems of this particular community. The strategy of a would-be radical figure of such a networked subcategory is to constitute their own parallel network.

You are an artist and that means: you do not do it for the money. That is what some people think. It is a great excuse not to pay you for all the things you do. So what happens is that you, as an artist, put money into projects that others will show in their museum, in their Kunsthal, in their exhibition space, in their gallery. So you are an investor. You give loans nobody will repay you. You take financial risks. You speculate on yourself as an artistic asset. You are a trader. You cannot put all your money into one kind of artistic stocks. So you diversify your activities. You manage the risks you take. You would say it differently. I know. You say you suffer from a gentle schizophrenia. You are multiple personalities. You are a photographer, but also a DJ. You have a magazine, you are a publisher, but you also organise parties. You take photos from party people. You throw a party when you present a magazine, you make magazines with photographs of party people, you throw a party and you are the DJ. You have a DJ collective so you can walk around at your own party, you talk to people and ask if they want to publish in your magazine, you make CDs, you present them with a party, you make CD-roms with photographs of party people, you insert CD-roms in your magazine, you want your readers to listen to your music, you want your party people to read your texts, you invite those who write in your magazine to come to your parties, you make installations from photographs. You do interviews with people you meet, you do interviews with people you would like to meet, you tell the people you meet about your magazine, you distribute flyers announcing your parties in the bars where you meet people for an interview. You buy records in flea markets, you distribute flyers announcing parties in the bar where you have a coffee after visiting the flea market, you make videos recording how you destroy the records you bought at the flea market, you liberate your country from its bad music, you show the video in a gallery and you are a DJ at the wedding where you invite people who wrote for your magazine and enjoy the party and being photographed. You invite other DJs to DJ with you, you are an MC and someone else is the DJ, you welcome the people who come to the party, you introduce people to one another. You are an artist and you are a mediator, you mix records and you want people to mix, you even mix photographs, you mix photographs of people you want to mix, you talk to the people you photograph, they invite you to their parties, where you talk to other people about photography. You make T-shirts with your name, you have people wearing those T-shirts, you make them swear to wear your T-shirt when they go to parties where you are not. You are everywhere and you make people wonder where you are. You are at home, you are working on your laptop, you are taking up

all your e-mail conversations where you left them, you are updating people on your projects, you are doing projects all the time. You call for labels (Labels, from "A Portrait of the Artist as a Worker")

The contemporary figure of author as producer resists the externally imposed market which would commodify its work, because it is the meeting machine itself, producing not artwork, but producing productivity and a self-governed networking. The business of the freelance author involves the multiplication of activities, contacts, formats of work, collaboration and presentation, especially allowing for the work-in-progress character for almost an entire opus, the artist as a project of oneself.

The model also ends an image for a community without work, without an end-product, that is to say communistic discourse: an impossible die community idleness and inoperativeness here should be understood in allusion to the Marxist question (what is to be done). There is nothing to be done, all that is needed seems pre-given or superfluous, and therefore, there is no economic or political urgency for making a community collectively. The current systems of networking seem to offer a sufficient strategy for artists to organise their economic and artistic independence without the frame or collectivity. On the other hand, could be countered by the argument that the theatre community of the lowlands, which I belong to, is famous for collectivism and a Bauhaus-like ethic of collaboration. It cherishes a stunning number of theatre actions, collectives without directors, Tj Stas, Dood Paerd, De Roovers, i Bersland, to name but a few who sprung up under the influences of the then-innovatory practices of Maatschappij De Doordie and who organised a system of circulation independent of Staatstheateroverburg repertory houses. But then we would be speaking of collectives dominated by an instrumental logic: artistic affinity plus instrumentally rational needs to collaborate, since the Dutch and Belgian welfare states are also generous in providing structural funding.

The contemporary theatre collectives are not founded upon a quest for another framework of collectivity, another division of labour, by those very demands to go beyond professional specialization, medium specificity and instituted production that formed collectivities like Living Theatre, Open Theatre, The Performance Group, Worktheater (Amsterdam), Judson Dance Movement or Grand Union in the 60s and 70s. For these demands are now partly fulfilled: the need for networks supporting experimental work, the urge to experiment and go cross disciplinary are no longer transgressive, the then pressing concern for collaboration, not to speak of the cooperation arising from the demands of political and social movements. The more collaboration is spoken of, the more it is lacking, symptomatic of crises, says Myrjam Van Iersel, chief of the fetishization of star-system matches and artists' mobility. "We shouldn't forget that collaboration

that I undermine the aura of the Artist. But it multiplies it," she comments (Van Inchnoot, 17-18), and she applies to the type of collaboration in favour today: Mag Stuart and Gary Hill, Jan Rasmussen and Jonathan Burrows, Jérôme Bel and Forced Entertainment/Tim Etchells. Not that these practitioners should not be intriguing in themselves, but here I would like to point out that the phenomenon of temporary productive contact shifts emphasis on its programming as a spectacular double-bill event. Authors will exchange their specialities in the frame of one or two projects so as to hopefully arrive at something third, new and unknown, beyond their respective disciplines. However, their intention to collaborate is not aimed at modifying types of authorship or producing a "third-hand" identity to borrow Charles Green's term for conceptualising the collaboration characteristic of the 70s: the composite subjectivity of Gilbert & George, Marina & Ulay or the "bureaucratic" conceptual network of the ArtLanguage group. The work resulting from those long-term collaborations drew its diverse materials from a critique of institutional self-expression, individual artistic identity and therefore, centred on constructing alternative modes or figures of authors. Within Context #7 as a similar strategy displayed in the performance *Xavier Le Roy* commissioned and signed by Jérôme Bel and realized by Xavier Le Roy. But we have to be careful not to reduce it to a cynical game dealing with accreditations only. This work does not only deconstruct the contractual basis of authorship, the conventional act whereby the artwork deposes the author by declaration. It is also significant to note that Xavier Le Roy chooses to work with Bel's collaborators-performers, and takes his own point of departure from Bel's *The Last Performance*, thus further reinterpreting and perhaps even exhausting Bel's procedures of staging the "death of author." Instead of the speech-act tactic (I am Jérôme Bel, I am André Gide, I am Hemlet, I am Susanne Linke...) Le Roy takes the reversibility of the sign to display theatrically to hide, to show. The performance takes place between a partition wherefrom a disguised performer comes on stage putting on different comic masks (Michael Jackson, Marilyn Monroe, Jesus Christ et al.) Xavier Le Roy by Jérôme Bel realized by Xavier Le Roy comes out of collaboration where there was no collaboration, as Bel reports: "My collaboration with Xavier Le Roy on my piece entitled *Xavier Le Roy* was on one hand total, because I did nothing and he did everything, and on the other hand none as we almost never spoke about the work. It is a little bit like this premiere" (Cf. adopted from Van Inchnoot, 28). However, it is, indeed, a perfect case of collaboration: where the common is grounded on a shared discourse. Here we arrive at the point that to me seems most directly linked to the current status of issues like authorship, collectivity or collaboration, and community interaction in contemporary European praxis. The dimensions of this entanglement should be carefully specified though.

The status of authorship, "aboutness" and criticality in contemporary conceptualist methodologies in the face of collectivity

The related paradigm, which authorial positions and debated questions overly, critically and with methodologies conceptual to different degrees and directions, collects performances: *The Last Performance*, Xavier Le Roy, 20 minutes for the 20th century (Tino Seghal), *Powered by Emotion* (Walter Springberg), and perhaps we could add *Unseen and Aufgehen - ReConstruct Revised* (Martin Nachbar) to this series. I don't want to name it "conceptualist," and spend the text analyzing the diversity of the conceptualist approach, or the disagreement about the deconstruction. There have been enough writings and discussions of that. I would like to pinpoint what is the common and the shared in the discourse - its criticality, and its political relevance and relation to the matters of collectivity and community. In these performances, as well as in other works of Bel, Le Roy, Seghal and Springberg, criticality involves different procedures of performing spectatorship and in some cases mentioned here, undoing the disposal of dance/theatre performance. Critically rather than critique or criticism, here, means the importance of a non-affirmative focus on strategies and tactics in which the spectator is confronted with the displacement of dance as an aesthetic (modernist) object and forced to deal with his/her own disposition to receive the work.

With a paucity of performative intensity, Bel, Le Roy, Seghal and Springberg, have contributed to another understanding of authorship, not to be associated with the Barthesian or Foucauldian dense of authorship: even though Bel's *Last Performance* rehearses the thesis, I would propose, here, a type of authorship based on discursive INTERVENTION, by the effect of disturbing the spectacle of performance and writing the writing - a rupture - of choreography. One thing is certain: they are doing it alone. I want to stress: this work can only be done by the author of the concept alone. At most, these authors share a community of discourses, out of which collaborations can spring occasionally, but there is no need to form collectives as such to help establish the sovereignty of these authorial interventions. Collectivism therefore is acknowledged as it cannot support the most critical practices in dance today whereas it once used to be the engine of experiment and critique, like in the Judson Dance Movement and Grand Union collective. Is the comparison with Judson out of place?

Not quite. When Xavier Le Roy proposed *EXTENSIONS* four years ago, he created an extraordinary working situation whereby the modes of production and perception would be experimented with inside a flexible collective

structure formed of dancers, artists, artists theoreticians. In its beginning *EXTENSIONS* was set up as a workshop and later on it appeared in different forms: as a workshop presentation, as a mixed programme with works by the different participants, as a scenic question in the frame of the lecture-performance *Product of Circumstances*, and as an *EXTENSIONS* workshop as a piece (see Haaseisen, 2005). I remember reading a debate in which Nachbar criticised the idea of comparing E. with the Judson events on the grounds that Judson's political activity included choreographers administering a financially independent autonomous structure (see Xavier Le Roy, Martin Nachbar, "Märkte Springberg," "To deviate from the canon is meat", 30). Personally I don't think that the condition of financial independence is crucial, especially as I don't see any viable alternatives to capital today. What I'm more intrigued by, however, concerning the comparison with Judson is another one of today's smokescreens: the symptom of confining critical attitudes to the object "dance" or "theatre" the impossibility of work to be about anything but a self-referential self-validating "aboutness." That is why we prefer to speak of the politics of the dance/theatre medium to naming that critique of spectatorship or disposal are politics with a wider relevance. The social being is revolving around itself and no longer around something else. Is the "aboutness" of critical practices today doomed to be utterly self-referential in respect to dance and theatre? How else could it be critical? Even for the Judson performances in the 60s which every once in a while attempted to connect with political activities symbolically with protests, public marches, benefit performances, and the Judson Pig Show, for instance, Yvonne Rainer denies any political relevance (see Burt, 9). The Judson performances were addressing a select audience who were always already complicit with the work both artistically and politically. To indicate a gesture to the outside, to the impossibility of conceptualism to engage with social and political realities directly, Robert Barry stuck a note on the door of the exhibition space in 1969 saying: "My exhibition at the ArtProject Gallery in Amsterdam in December, 1969, will last two weeks. I asked them to lock the door and nail my announcement to it, reading: 'For exhibition the gallery will be closed.'" This gesture was reiterated in 2001 by the French group Bureau d'études, who chose to seal off the exhibition space of a converted industrial building in the port city of La Havre. Instead of Barry's sign, they presented the visitor with a book, Jindis Plank, which proved to be a detailed set of maps to the "legal subtext" of the city. My reason for digressing into visual art practices in short here is to show that, curiously enough, there is a number of art collectives that arose in the 90s with a particular mission and model of collective art production.

Collectives such as the above-mentioned Bureau d'études, the Milan based agency for territorial investigation multiplicity, the New Denk Raps Media Collective, to name the most famous ones, have in common a heterogeneous set-up of

artists, theorists, media and science, reports, architects et al, who gather for projects that can only be realised collectively. Their work departs from the conceptualist shift from object-production to concept-intervention, but the use of the theoretical framework similar to contemporary dance conceptualism does not have an aesthetic but rather a political purpose. Theorisation or orders, power networks, the public and the private in the society of spectacle, leads out of circular conceptual self-reflection in art laboratory isolation into an engagement with "the outside" an intervention into the actual social and political realities, making visible what is invisible in media spectacle. It has thus produced a new model of artwork as documentation, using methodology of research and analysis and presentation in case study, new media, cartographic diagrams, such as this one. Commentators by Bureau d'études where we can get an exhaustive insight into the types of resistant communities and collectives practiced in art and society today. What could be concluded out of this story is that visual arts practices two decades after conceptual art have reinvented the critical use of visual medium beyond art autonomy. Unlike the art exhibition, the disposal of theatre/dance performance and production with its bias on charismatic authority for leading and branding a collective process, and with its resistance on entertainment, is not disposed for the kind of anonymous impersonal collective commitment, both as a frame of working-together and as a critical and political necessity.

Self-determination and the question of art labour

With an apocalyptic tone, we might as well complete the range of social effects aroused about collectivity in performance. Collectivism is dead, it never had a chance in performance arts either as a social phenomenon or as a political project, not after its breakdown in the late 60s. The trilemma did it: seems as if subsidized autonomy is necessary to make experimental and critical attempts in the field of performance. And then we are speaking of authors-individuals, not collectives who are capable of obtaining and guaranteeing quality for money. In 1999, Be La Roy, Hervat, Christophe Waselet, among other distinguished choreographers and theatremakers signed a manifesto for a European Performance Policy:

- We are European
- We are citizens
- We are workers
- We are artists
- We are performers
- We are independent

[...]

We want the European Community to
resource artists as much as art,

invest in the ongoing research and long-term growth of independent performance,

actively support artists in research development and in the ongoing process of their practices, in equal measure to the generation and placement of new works

[...]

boikote strategies for cross-disciplinary dialogues, collaborations and funding initiatives

support new strategies for increasing audience awareness and appreciation,

demonstrate a genuine commitment to innovation, risk and hybridity

actively develop, recognise and support a more important number of active, flexible and inventive artistic structures and infrastructures.

[...]

In as much as I would subscribe to the same demands, as a maker I wonder if the European Community would or should respond to them. It strikes me that a manifesto, as a genre of expressing collective will, appears to mobilize a community when it comes to struggling for financial support. But if we are disappointed by the fact that the only common instance to mobilize a community is money, even when it is meant for exploring "hitherto unknown possibilities", then we had better know we are falling back on the expectations from community which communism and socialism are responsible for. It is the old modernist hope of rupture and innovation from which there is no turning back, hope for a re-creation of the world, even when it only applies to the artwork.

With the motto "let the world back in", "assume relations to social and political realities", we cannot plead for a recourse to collectivism, because the same motto did not work for past collectives, such as Living Theatre or Grand Union, either, so why should it work now when there is no ideology to stimulate it? If we rethink new terms of collectivity, should we not consider its politics without ideological consolidation but politics thoroughly critical of the economic frame of working, production and presentation?

What could be considered as potentially transformative and politically relevant in the present-day critical resistance in dance/choreography is the power of SELF DETERMINATION. At this moment, it is determined to articulate "This is choreography," it is, in other words, self-determined by way of a speech act, assuming the role of analytical or critical self-interpreation. So far, it manages open, flexible and contingent definitions of dance and critique of how we are trained to perceive it. But the dependency of its critique on internal, medium specific matters of dance, because operating in the institutional context of theatre makes its critique bound to theatre disposal could be dispensed with, if self-determination would also apply to the frame of working. What if

There was a situation where makers who would not act as authors in an institutionalized collaboration? And a frame of collaboration whose result would not need to comply with art market requirements? A framework which would allow but not force production of contacts, not in terms of searching for new phenomena like contact-impressionism, but an opportunity for singular connections. Frictions, mutations between independent actors: experimentation which demands readiness to discover one's intentions or materials, because one is not primarily concerned with establishing one's own authorship. This may sound like I am advocating an interest to form a collective, but no only a proposal to redefine it. The definition of collectivity I am getting at dispenses with the conditions which, we think, make collectivity as a political force impossible, the conditions I discussed here, namely

the totalitarian closure of collectivism in the 60s

the type or authorship constituted in critical intervention in dispositif today

and

cultural policies regulated by liberal economics

A community beyond these conditions, or in spite of them: could start from four points, which I'll presently propose and use to conclude this text.

There is a number. A growing number of dance practitioners engaged in experiments and new concepts of dance and choreography. There are usually always a number of participants gathering around a project. What is the importance of the number? Increasing the number of people involved in interaction, even if only from two to three qualitatively alters the situation. What are the

qualities of interaction that could result from working outside established authorial and institutional regimes?

There is no pre-given sense, essence, identity or meaning to collect or mobilize for with ideological confidence. Far enough. "Deceive here is the idea of an essential commonality, a solidarity that in no way concerns an essence," (Agamben 1993, 17-18) Nancy says. "We do not 'have' meaning anymore, because we ourselves are missing." (Nancy 2000, 1) "We" could only stand for the coexistence or possibility, resistances and experiences of limits where differences between one another are affirmed and constitutive for collaboration.

Therefore, for "us" or to be able to say "we", there is only something like taking-place left. The "taking-place" in other words, signifies a contact of singularities in the attribute of extension. The law of touching in this contact is not fusion, but separation. It is the heterogeneity of surfaces that touch each other. Heterogeneity that stimulates further heterogeneity, and not homogenization under the responsibility of one or the attraction to one author. But the virtual taking-place needs a material projection: a space which would allow production and experimentation without the theatre performance dispositif hovering above it.

We will say: Who is this "we"? How can I say "us" for those of you who are reading this? How can I say "it" for me? I ventured to write in the first person plural, first of all - naturally - since I departed from the story of the project. Collect-*if* and slowly from then on, "we" migrated and came to be affiliated with a few contemporary choreographers: Brel, Le Roy, Seigrist, Spillberg. At the moment of the reading, my "we" is a bit

vident, or, manifestative. It wants to say:

Ego sum = Ego cum (Nancy 2000, 31)

The fourth term: To rethink collaboration in terms of undesired contacts, that "we" is not unseen, but taking responsibility for relations "with" in working with one another, with no compromise of tolerance, but sustaining the differential in contact. "We" as "with" wants to push for a bit of violence. It is not Hobbesian warfare of competing interests but the desire in persisting in a process whereby irreducible and not desirable and manageable differences are productive for new configurations of working, a process whereby no overarching conception should provide a prior self-regulation.

Considering these four statements, it is clear that the critical press of performance should delineate its politics in stepping out of established roles and ways of producing and presenting work. Perhaps redefining the "working-with" frame, taking this condition other than the autonomous self-validating concepts by authors, has the power of becoming a starting point for experimental collaboration. One thinks that such a collectivity would be better called collection, if it is defined by a "number of working-with-one-another ones without an essence." The question that perplexes me is how a collection of authors-performers without one author-initiator comes together.

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Collect-If

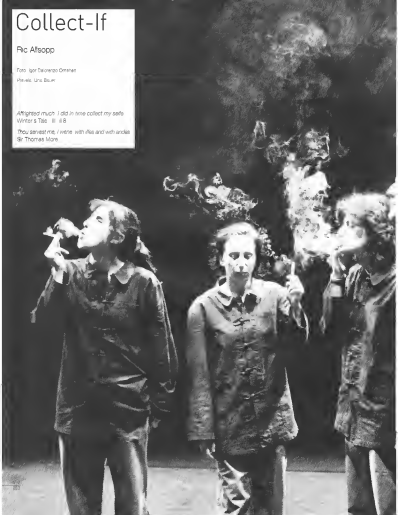
Ric Alsopp

Photo: Igor Dabovigo Omsharov

Revels: Urs Baur

*Affrighted much, I did in time collect my self
Winter's Tale III 418*

*Thou servest me, I weene with flie and with anckles
Sir Thomas More*





Ovaj tekst o projektu Collect-If koj je producirala Maska i istomnjeg predstavlja izvedenicu u Cankarjevom domu u Ljubljani u septemru 2004. iscrpjen je i pokazuje, kako putovanjem, izmisljenjem i služajnostima sudjelovanja u projektu kao glazbi, kao čitajući, kao pisanje tako i odsutnošću onoga što se može smatrati kolektivnim ili usmjerenim mišljenjem pisara o izvedbi. Poklapanjem dovesti u red brojne reakcije na projekt - i u isto vrijeme oprem se tom pristupu upravo zbog ambivalentne samog projekta Collect-If koji se, on se, u isto vrijeme opre ispružen i prihvaća je. Projekt se sastoji od nekoliko međusobno povezanih elemenata: generativnog i kompozicijskog procese koji se bavi temom kolektivnosti u stvaranju izvedbenog djela uključujući grupu od triaistak pojedinaca koji dolaze iz nekoliko internacionalnih pjesničkih izvedbenih grupa, a povezanog s velikom produkcijskim i performerskim mrežama (Opuscleyn, Antwerp, Voonst, Ghent, Zbe, Brussels RAT, Prague MedanoArt, ITR, Povergl, (se)lje izvedbi, i dokumenta u obliku knjige koja treb uključiti procese Collect-If-a u tekstem registrima koje predstavlja, vezana dizajnovim kazalište, zapravo briše.¹

To su u mnogo ili većimjini, uvjet nastajanja, većina suvremenih predstava - proces izvedbe, dokumentacije - iako je u ovom slučaju jedno od centralnih pitanja koje postavlja projekt (bavim se ovaj papir omo gdje "djelo" počinje i završava, i kako se ono odnosi prema autorstvu i stvaranju kolektivne prakse

Gledam kroz prizor na vani od deset stotina metara prema zajedničkom horizontu gdje se sreću slij obale i plavo nebo. Vidim doleu omu crtu prekrivenu općim koje se ponajče **NE HODAJU IZVAN OVOG PODRUČJA** napisanu malim crnim slovima na vodootporni i praktični rubovima knje. Zamisljam kako koračam preko te granice i padam u nepregledni miravnice obale koja se proteže sjevernom Europom daleko pogled doveste, istužu kulturu i zajedničkim bavljenjima povremeni vrhove obale koji skupljaju a potječe površine krajolika obale slijedez izmjenjivosti sustave u području

Da sam se jednostavno mogao pojaviti na predstavi, da sam možda mogao konceptualno odvignuti taj aspekt projekta od ostataka njegovih konstitutivnih dijelova - kao što je, bez sumnje moglo mnogo ljudi koji su se pojavili u Cankarjevom domu te izmuna i hladna srčanost koja noć, neuzrečeni prijenima odlupljaju, iscopaju i završavaju u suvremenim predstavama - možda bih lada mogao napisati svestan prikaz konvencionalnog puta provedenog u toploj i udobnoj temi kazališta. Maj da pristup bio bez obziranja na njih procesa projekta kojeg je predstave samo jedan aspekt, jedan od brojnih javnih akata kolektivnog napora da se tematizira "status kolektivizata davanja (kao funkcije) političkih socijalnih i umjetničkih sustava", i ponovo skupljanje nekih elemenata projekta kojima sam prije miko pristupa. To uključuje nježni poziv (svibanj 2003) da naprime svoja razmišljanja o konceptu projekta, knjigu (svibanj 2003), Collect-If

by Collect-If kojewu spisa koji obdružuju prilozi i dokumentiran proces generiranja izvedbenog objekta projekta, svjetlosni događaji u Cankarjevom domu (svibanj 2004) koji pruža priliku za razmišljanje o konvencijama kazališnog prostora, dekontekstualizacij i bavljenjima koje izvodi internacionalna umjetnost i ukup putuje kao sudionika u Collect-If-u

Poziv

Kao odgovor na nježni poziv u kolovozu 2003 napisao sam sljedeće

Vaša sam pitanja i tekst osmislila nekoliko puta i promjenim da sam prilično smelen i zbunjen notama od njih. Možda sam naprosto lenivo pogriješim redom

Radije bih odgovorio na vaša pitanja drugacijim redom

2. Što znači i kolektivizet problematizam koja upotrebiš umjetničku praksi?

Sam pojam - kolektivizet - ima vrlo idealistički i možda demodirani ton u engleskom jeziku. Ujano je da kolektivizet kao modus operandi može bi problematiziran - kao koncept/praksa on nije ni najmanje jednostavan - a s obzirom na to koliko je umjetničko djelovanje (pogotovo kazalište/plas) u osnovi prostor pregovora (u ovom generiranju i recepciji) - onda je kolektivizet nešto čemu se mora posvetiti pažnja. Pretpostavljam da bih bio daleko sretan s terminom kolektivizet koji više sugeriše (barem meni) način zajedničkog rada koji se gradi na pregovaranju razlika, nego da naznačije nametanje vaše i moje strog okvire jednakošći i jednakovrijednosti. To me neč "jednakovrijednost" također zanima - nisam na "statusu jednakovrijednosti" koju je Knut-Ove Arntsen nazvao u vezi s radom BAK-truppen gdje su svi elementi/izvori koji konstituiraju djelo ambizibilni jednakovrijedni. Pristup je tada kolektivan u nekom smislu, ali kad se o kolektivnosti koja je uvijek već protjerivanja, fudna i kontingentna

Predlog (ili odje rečeno "neć nastojati i opteretiti čiti") jako je aperturan - čini se da poprima svoj "oblik" i pokušaje iz diskurzivne/konceptualne pohode prije nego iz sveta konstitutivnih kolektivizetnih preki. Nisam siguran je li to "umjetnička pažnja" ili diskurzivna/različita pažnja i volio bih da postoji neka našta između tih dvaju stvari. Je li Collect-If modus operandi iz kojeg će se "izvedbeni objekt" pojaviti - gdje se "izvedbeni objekt" kreće s onu stranu, u pretečenosti je sredstva koja ga generiraju? Je li Collect-If počeo a-činje u kojem "izvedbeni objekt" nastupa u momentu njegov događaj? Vlastita sredstva generiranja i pokušaje predložiti odgovore na vlastita pitanja? U tom mi smislu proces/proizvod predstavljaju problem. Koncept Collect-If-a (kao je općeniti čini se da je oboga - ali nije mi sasvim jasno kako je kolektivizet upotrebljen u vezi s bilo kojim od njih

3. Što ovom projektu, po vama, nedostaje i što se još treba napraviti kako bi se pitanje kolektivizeta postavilo na razgovor? Navedite li relevantni način?

¹ Veći predgovor Ovak, Spona (u) i (u) 2003), Collect-If by Collect-If Ljubljana, Maska Putovanja

² Da poboljša poziva da samimje o konceptu projekta (svibanj 2003)

konvencionalni i sudionici politika koji bi stvorili konvencionalne granice između izvođača i publike između predstava potrošača i sudionika izložbe.

U uvodnom djelu svoje nove knjige *The Art of Travel* Alan de Botton artikulira napetost između predavanja i promatranog iskustva mjesta kao odnosa koji dolazi sa shvaćanjem da nekočiji dovodimo smisla sebe sa sobom na otok. (de Botton 2003: 35)

Čim se da, za razliku od konstruiranih, trajnih zajednica koje predviđamo, smisla se, i u mjestu mora biti kratak i / i ostao stajanje fikcionalni interval u kojem postajemo preimljenici za svijet oko nas, u kojem se pozitivne stvari proširile i budućnost zgrušavaju i anksioznost su ublažene. Ali u tom stanju nješto kad zadržimo duže od deset minuta. (2003: 20-22)

I kasnije

... na početku s mjesto, možda prvi stvar koja nastaje je sjećanje, iat koliko smo prošli: pravilno zadržavajući se na onome što je trebalo doći, to jest, koliko smo toga pravilno negdje drugdje nego tamo gdje smo bili. Poslije ostoda i u sjećanju i u predviđanju kojemu mjestu, to je mjesto samo kojemu je izmijenio de stis (2003: 22)

Taj obojati, dvojednost (betweenness) primjenjiv je na Collect-NF projekt i u smislu ambivalentne njegovog istraživanja dinamike kolektivnosti njegove njegove u lokaciju samog sebe kao zvezde. "Mjesto" je kolektivista - tamo prije nego putnike - ono kojemu je dozvoljeno da stoji. Vrije tog kolektivnog mjesta kraljica je postignuta u predstavi, moment kolektivnosti samog, konstruirano je potkoževanje i problematiziran kontekstom predstave, djelomično nadoknađenom vezom između zvezde i njene publike i konvencija prostora unutar kojih se sam izvedbeni događaj odvija. To je također djelomično postavljenom povijesnim tendencijama internacionalnog umjetničkog - mreže internacionalnih produkcijskih kuća - da se ostu specifičnosti mjesta i konteksta i da se može pretpostaviti da se konvencionalna neutralnost i kolektivna anonimnost kazališnog prostora nekako ne treba biti problematizirano mjesto i smještanje u njegova formalna istraživanja prostora, s prihvaćanjem neutralnosti onih kuća i li bjege kopke koja tema sjećanja i goje nam niko ne zna imena. Projekta tekstova koja teče za vrijeme prvog dijela zvezde, autorizirani i trajnom procesu Collect-NF, a koja pokazuje razvijanje mikro-narativa i tekstualnih mitologija također priča De Bottonova opća satelitskih informacija: zakona

Konstantan poziv znakova: od kojih neke prah nestrojevo puštenje kursora, suganji s kojim također niki nategled uvjetom svoje mogu biti promijenjeni, ako prodamo na hodnik i poprimo se na život s kojim čemo, ne par sad, stajati na neko mjesto koga se ne sjećamo i goje nam niko ne zna imena. (de Botton, 2003: 35).⁴

Analogije se ovdje poklađ s smještanjem kazališnog prostora (i ovdje mislim na konvencionalni fiksni prostor kazališta) kao jedinog

prostora kolektivnog sarpnja, aspeksi i čamje koji je sadi konstruiran na takvom suvremenom lokumu prelijeza

Publika

Predstava također uspostavlja diskurs između informirane publike i kraljice publike konstruirana, što je ono za što se pretpostavlja da ona dolazi u prostor predstave, koje zajedničko kraljice i razlike iako ih misli ona djela i kraljica su čim udovoljeni i konstruirani, lokacijom događaja - prostor i form koje znači koje predložio Paul Carter - i informisano izvedbom i tumačenju između sleđa orientacija (vizualnih dispozitivom kazališta) koji konstruiraju i sastavljaju izvedbeni događaj i individualnih izvođača i njihovih priloga koji doprinose osjećaju kolektivnog iskustva gdje publika ne samo odabrana kao pasivni promatelj koji gleda i povremeno se čuje), i, u zajednici širem kontekstu - poteklostima takve ideje

informe je stajno održavanje potencijala (vid War, 1998: 120) koje možda traži da otkri granice, uključenost i sudjelovanje publike i konteksta budu također dio djela i pretpostaviti kao takvi. Publika je smještanja negdje između same zvezde - odmatiraju javna i izvedbenog ponašanja u relativno stabilnom i predviđanom okruženju (konvencionalnog neutralnosti kazališnog prostora) - i diskursu procesa u kojem publika može samo djelomično sudjelovati - radnog procesa i njegove dokumentacije u onim regijama koje zvezdu vezanu dispozitivom kazališta, zapravo brati

Uspjehos (i li onje) upravo stajati problematizirano toga gdje rad počinje i završava - proces, izvedba, dokumentacija - stajati projekta i njegovih izvedbi njegove predstave kao u njeno sposobnosti da se smjesti između raznih načina vlastite prouzroče kao dio koji ne može biti reducirano na bio koji svoj dio (i li tak svoj identit). To je također i njeno stabilno - jer je "rad" cijelo vrijeme vrhađan njene oblika svoje pojavnosti - radnom procesu i kao kazališnom prostoru, i čim se da u svakom od njih (možda njehanje u aspektu procesa) ima kontraproduktivno djelovanje - da nije u stanju rekonstruirati svoju sposobnost da radiće konvencionalne konstrukte, bi li kazalište i knjižice izvedba u Carlekovom Domu pokazuje se unutar konvencionalnih i očekivanih formi, vanična u svojoj vlastitoj nemogućnosti da stvor kolektivno iskustvo i da stvori granice između publike i zvezde i komarata

iven

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Collect-If

Ric Allsopp

At 610, Igor Delonizac Omshan

*Alighted much, I did in time collect my selfe
Winter's Tale III. ii. 8*

*Thou harvest me, I weare with flie and with antie
St. Thomas More*



This writing on the *Musika Productions* project *Collect-If* in its performance at Cankarjev Dom Ljubljana (January 2004) is framed and prompted as much by travel and by the displacements and contingencies of participating in the project as audience, as reader, as writer as it is framed by the absence of what might be considered a cohesive or decided view of writing about performance. I find myself trying to bring a number of responses to the project into some sort of order – and at the same time resisting that approach precisely because of the ambivalence of the *Collect-If* project itself which seems at once to both resist and embrace cohesion. The project consists of a number of inter-linked elements: a generative and compositional process which sets out to address the issue of collectivity in the making of the performance work involving a group of thirteen (or so) individuals drawn from a number of international dance and performance groups, and linked to a larger production and partner network (Troubleyn, Antwerp, Voburn, Ghent, Zbc, Brussels, RATL, Prague, MedenaArt, and ITI Poleng) (a series of performances) and a document in the form of a book which seeks to lay out the process of *Collect-If* in those registers which the performance, bound in the deposit of theatre, erases in effect.¹

These are to a greater or lesser extent, the conditions for most contemporary performance – a process, a performance, a documentation – though in this case one of the central questions raised by the project (at least for the writer) is the question of where the 'work' begins and ends, and how it relates to authorship and to the making of a collective practice.

I look out of the window at ten thousand meters to the curving horizon where cloud layer and blue sky meet. I see a thick black line interrupted by a repeating instruction **DO NOT WALK OUTSIDE THIS AREA** in small black capitals on the leading and trailing edges of the wing. I imagine stepping over the boundary and falling into the vast calm flatland of cloud which stretches over northern Europe as far as the eye can see, drifting across cultural and language boundaries, occasional peaks of cloud erupting from the upper surface of the cloudscape incising weather systems below.

Perhaps if I could have simply turned up for the performance – if I could conceptually separate that aspect of the project from the rest of its constituent parts – as no doubt many people who turned up to Cankarjev Dom on a sombre and cold January night did, untroubled by questions of departure, reception and closure in contemporary performance – then I could perhaps write a straight forward account of a conventional hour or so spent in the warm and comfortable darkness of the theatre. My approach here is to collect together some of the processes of the project of which the performance was an aspect, one of a number of public outings of a collective effort to address the 'issue' of collectivity today (as a function of political, social and art worlds)² and re-assemble some of the elements of the project that I have had access to. These include the initial invitation (May 2003) to reflect on the project's concept, the book

(November 2003) 'Collect-If by Collect-If', a collection of texts which provide scripts that echo, extend and document the process of generating the project's performance object, and the performance event in Cankarjev Dom (January 2004) which provides an opportunity to reflect on the conventions of theatre space, the de-contextualisation and ensembles performed by 'international' art, and the role of the audience as participants in *Collect-If*.

Invitation

In response to the initial invitation, I wrote the following in August 2003:

I've approached your questions and read several times and confess to being rather baffled and confused by some of it. Maybe I've just grabbed the wrong end of the stick. I would rather take your questions in a different order.

2. Do you consider collectivity a problematic which asks for artistic attention at all?

The term itself – collectivity – has a very ideological (and perhaps outmoded) spin in English. Clearly collectivity as a *modus operandi* can be problematised – as a concept/ practice it is by no means straightforward – and insofar as much sits actively (esp. theatre/dance) is essentially a negotiated space [in its generation and reception] – then collectivity is something that has to be addressed and given attention. I suppose I would be far happier with the term 'collaborative' which suggests (to me at least) a means of working together that builds on the negotiation of difference(s), rather than seeming to impose a more or less strict framework of equality or equivalence. This word, 'equivalence' too is of interest to me – the reference being to the 'aesthetics of equivalence' that Knut-Ove Arntsen developed in relation to BAK-Inupiat's work where all the elements/ resources that contribute the work are considered as equivalents. The approach then is 'collective' in some sense – but a collectivity that is always already multiple, fluid and contingent.

The proposal (or rather the 'already raised and excluded act') is very abstract – seeming to take its 'shape' or starting point from a discursive/ conceptual position rather than from a set of contextualised collaborative practices. I am not sure whether this is 'artistic intention' or 'discursive/ critical' attention and I would want there to be some distinction between the two. Is *Collect-If* a *modus operandi* from which a 'performance object' will emerge? – where the 'performance object' moves beyond – is in excess of, the means that generates it? or a *Collect-If* a piece-a-theta in which the 'performance object' articulates (in the moment of its event) its own means of generation and attempts to propose answers to its own questions? I have problems with process / product in the series. The context (as described) of *Collect-If* seems to be both or these – but I'm not really clear how 'collectivity' is being used in relation to either.

1. What would you suggest the project lacks and needs to further elaborate so as to address the

¹ See preface to *Collect-If* (Boone (ed.) *globe: Collect-If by Collect-If* Ljubljana: Musika Publications).

² From initial invitation to reflect on project *collect-If* (May 2003).

question of collectivity in an intertextual relevant or interesting way?

I suppose I have reservations about art work 'addressing questions' and whether there is (or can be) ever a necessary (or point for point) connection between the art work and a specific set of questions. The art work certainly poses questions, creates openings, enables us to rethink relationships. I think your underlying proposal in what ways can the personalised/ individualised (what might be called the 'autism' of the postmodern experience) find a relation to the notion of the collective/ collaborative in what ways can the artwork be participatory (and therefore collective) in excess of the individual? - is a very generative starting point

What seems to me to be lurking here is a strategy that accounts for context - the context of the processes, the context(s) of the 'product' as 'that which is shown in a public domain' - the contexts implied by list of 'methodologies and procedures'. In the last, the implied interrogation (and therefore potential disturbance/ disruption of 'authorship' and performance time, a set of very fruitful starting points, my point about context, is also to do with how far are actual pragmatic contexts of performance being unpacked? What choices can be made (at this stage) about the performance object - the 'where' when that constitutes the event itself? I'm thinking here along the lines of 'event structures - the possibilities of no performance' or 'authorship' given over entirely to the audience/ other? How far is the imagined audience involved as participant in the process / generation of the work? (Problem here as you will no doubt be aware, is that I'm already constructing myself an author through these questions)

I still am a bit confused by what seems to be contradictions (or at least mis-matches) between individual responsibility/ collective authorship and traditional dimension of authorship - but I suppose that this IS the work

3. What would you advise performers to focus on in their working on Collect-It?

I would advise that the word 'focus' is deleted. It seems to me that there are some potentially very fruitful approaches to the work to be made in relation to problematising notions of framing and visibility (as you suggest in methodologies and procedures). Perhaps all those so-called 'social terms' - concentration, focus etc. - should be exchanged for a more peripheral vision (to use another social term)

Book / Text

Whilst the book, *Collect-It by Collect-It* evidences what the performance 'enacts in effect' it also provides a literal and discursive site for the translation or transformation of elements of the performance and the project's processes in other media. The book, in itself an authoritative object contains the scripts and proto-scripts that in part authorise and determine the performance, which form a continuity of ideas and meanings for the

seeds of performance (Joris, Ljubarska, Praag) that give the project its visibility. If contemporary performance moves out of traditional or conventional sites and relationships (and I'm not sure that the Collect-It project does), it sets up temporary sites of exchange and interaction, not only as sources of information, but also sites of formation and transformation - then it does so by finding ways to alter habitual forms - to expose and question our place in the world, the place of art and performance as aesthetic strategy or as social action. These temporary sites of exchange recognise an 'ecology' of process without the closure often associated with conventional art

Mercez Duchamp's view that 'art making' has to be based on terms other than those of the arbitrary formalistic, tasteless arrangement of static forms was a ploy to let the world in on terms other than 'image depiction' as the sculptor Robert Morris noted (Morris 1993: 83). Contemporary practice increasingly seeks refuge in sites and strategies that resist 'image depiction' or its equivalents, concerning itself rather with other dynamics and interactions including its 'ecology' the sense of its interdependencies and contents as a cultural practice. In the light of ecological thinking - which is at its simplest a recognition of contextual interdependency - performance can no longer be thought of as separate from the environments - social, cultural, physical - within which it takes place. There can no longer be an 'empty space' - whether black box or white cube or blank page - unilaterally viewed as a neutral, uncontested, transparent, or a-cultural construct

If such moves have contributed to the continuing destabilisation of conventional views of theatre and the hierarchical structures of its generation and opened a space of performance which can contain or 'betray' a plurality of practices and discourses where relationships between text and performance are predicated as much on indeterminacy, accident, difference and the specifics of location as on dialogue, narrative and the shadow of the pre-existing text, then approaches and attitudes to the generation of texts, the presence of the text in the work, and to the residues of textual presence in the wake of the performance event will also begin to alter significantly. It is not just the form (or lack of form) of the text which facilitates in conventional relations between writing and performance, but an increasing re-reading of the assumptions that underlie the notions of what constitutes a text, what its material treatments are, what writing is, and where and how it takes place. The texts (including my own) that make up the *Collect-It by Collect-It* book position themselves partly as the product of an act of closure (the effect of performance, as the book's editor Bojana Cvečković indicates), and partly as a set of transforming, and transformable scripts that generate and structure both the book and performance objects.

And in the slightly oppressive dialectics of the theatre / or wondering where things start, where things finish, how performance - as act, as event, as construct, as object, interrelates itself, makes itself visible in culture, winning its some complex

molecule through the body politic through collective and individual claspings, I can no longer separate the event from its context - from its extension into other media - from the everyday - from the work that takes me there - from the book that / carry with me that contains texts that feed another part of the collective process, that link to other writings and performance - from the events in other contexts and places that will contribute to the life of this project - its gathering, breathing, distribution of individual lives, visions, dreams, energies - and I wonder in what ways we as spectators, as seeing or coerced witnesses participate in the collectivity that the theatre space suggests - that the work problems

Performance

The performance starts with the reading of a 'twelve letter' - a suicide note (responding to an intertextual question of what constitutes impossible action on stage) - that sets up a tension between the individual and collective episodes that form the structure of the performance. It poses a question that underpins the whole trajectory of the project: Am I really standing here all alone?

I wonder if the stage or the artwork is in fact the very location of the impossible or improbable - a location where a collective recognition that exceeds the everyday might be experienced, a location that is never fixed or bounded to conventional performance or art space. And this too can be read as a constant and ambivalent dynamic of the performance, that its aspiration to generate forms of collective authorship are constantly compromised by the choice of performance space, absorbed by the hegemonic conventions of theatre space and art practice, the relationship of audience and performer. The ambivalence coheres too in a constant tension between the individual and the collective, yet the focus of the performance remains conventional. In the *Collect-It* book Emil Hvidstøl writes in his letter, Avert Niagara, of a script for a performance strategy of collective suicide witnessed on stage as an image of collectivity of what he calls 'abousness'

What I want to say, it is not collective suicide and it is not the representation of it, but it is about it and the abousness is exactly what is the most interesting in contemporary arts. Procedures and relation of reality towards reality in the artistic context produces shifts in the perception of the spectator [...] (Avert Niagara, this abousness is crucial) (Hvidstøl in Cvečković, 2003: 126-27)

This line of thought would seem to be at the heart of the *Collect-It* project and at the heart of its problematic, the relation between the work itself and its generation - reception and representation

In the early 1990s the poet (and then Rector of Black Mountain College) Charles Olson observed that in the context of the postmodern, art is no longer 'about' - no longer has a desecrating 'descriptive' quality but is equal [...] to the text itself, participating in the active intellectual status of researcher and performance

That's a thing, anything, happens on us by a more
important fact, its self-existence, without reference
to any other thing, in short, the very character of it
which calls our attention to it [...] its particularity. This
is what we are confronted by: not the thing's
'class', any hierarchy of quality or quantity, but the
thing itself and its relevance to ourselves who are
the experience of it [...] (Olson, (1951) 1986: 56)

What Olson's post-modern view was a part of the
cultural sea change that informed the collectivism
of, for example the Living Theatre – whose 1968
performance 'Paradise Now' appropriated the
same dynamic as the image of collective suicide –
the analysis and positioning of cultural action and
the possibility of unmediated transmission and
presence in performance have become the
problematic of contemporary performance. As Emil
Hervin says, 'aboutness' is what is most interesting
in contemporary arts, the two-way slippage and
drift between the real and its representations: the
loss of confidence and consensus and the
questions of positioning and location that this
engenders

The difficulties and ambivalence of the project
are clarified precisely here, particularly in relation
to the performance object and its location within
conventional theatre space: that the
representation of collectivity, of the collective
working processes of the Collect-It project, is not
an enactment of collectivity but remains 'about' –
an approximation in Duchamp's terms: 'an
approximate reconstruction of the measure of
length' (see Rotherberg 1985: 173)

Is art 'about', or is it nearer more than a moment –
whether collectively or individually experienced – of
illumination of seeing more clearly 'pois a eyes, as
Olson put it. A moment (repeatable and not only for
the individual) of clarity of fascination in Rilke's
terms, of terror

The writer and theorist Karen Hermass described
the collective polity of theatre in classical antiquity in
the following terms.

Assembled and attending in silence [the audience]
become witnesses to perturbed remembrance.
Seated in a half-moon, descending into the hillside a
partially exposed tomb, the entire city's population
appears collectively to embody its own history, its
unconscious, its total inheritance in one earthly
living symbol [...] The theatre was not defined by
the design of its stage for its actors [...] [but] was an
art dependent for meaning on the public's
perception and ability to remember. First applied to
the space occupied by the spectators, the word
theatre is meant to imply a certain kind of audience;
its spectators must learn to see and learn to act in
terms of what they see (Hermass: 1979: 3)

For Karen Hermass as for Charles Olson 'pois a
eyes' – the collective witnessing and shaping of
experience – a moment (fixed or solidified) of
change as in the exemplar (thirty already about 100
years ago) of Duchamp's 'Three Standard
Stoppages' (1913-14)

This experiment was made in 1913 to represent and
preserve forms obtained through chance, through
my chance. At the same time, the act or length

one meter was changed from a straight line to a
curved line without actually losing its identity [as] the
meter and yet casting a metaphysical doubt on the
concept of a straight line as being the shortest
route from one point to another (Duchamp 1964/
1973:273)

The metaphorical analogy here is the moment of
shifted perception that occurs as the work 'calls our
attention to its particularity', to its 'aboutness' for
example in those moments when the work exceeds
its references – its links to 'aboutness' – its
intentionality its discursive readings – as in for
example Rebecca Murgis' Half-Lag Solo which
begins tentatively to re-structure the vision and
perception of the audience

Space

I look from over the edge of the-rink at the circling
arms of the snow-machine, the flakes drifting
downwards onto the hundreds of women, children
and men craning in front of the three wooden
facades of Swiss chalets, pomp /poet mountains
and alpine pastures (I listen to the music, the
sensory ensnare of the everyday, the construction of
'time-out' of a leisure-zone with rink-side bars (I see
a collective activity framed by skill, technique and
expertise (and its corresponding cultural lack for
discrete Torville and Dean: this is South Devon, a
semi-tropical micro-climate) a collective activity
constructed with high tech lighting, elevation units
safety systems, economic controls, entrances and
exits and a 90 minute time-frame. The ca-rink is the
cold surface on which the pains of fear and
pleasure are inscribed and entered

The conventional space of performance – the
receptor surface' – the surface or ground on which
the processes of representation can be assembled
whether that is the blank page or the conventionally
nailed or 'empty space' of theatre is
problematised in Paul Carter's 1996 book on
colonialism 'The Lie of the Land' + Carter picks up
on Paul Valéry's remark (in 'Poetry and Abstract
Thought') that 'the state of mind of a man dancing
is not that of a man advancing through difficult
country of which he is making a topographical
survey or geological prospectus' and 'reinterpreting
it in the light of colonialism' argues that 'the man
dancing can enjoy a certain state of mind, an
absorption in his own movement [...] because of
the prior activities of the explorer and the surveyor
These prior activities, create the conditions for the
emergence of the plane: ground occupied by the
dancer - and by extension, the poet, the orator and
the actor The metaphysical ground that Western
art assumes - planar lines: firm - presupposes the
mobile, asymmetrical, variably-resistant ground of
'difficult country' [...] He argues that the
conventional rules of representation - arise in part
because the environment which might have
determined and directed poetic form has, by an
enclosure act as once conceptual and architectural
been neutralised [...] To some extent, the closure of
Western poetic forms grows from a sense of
occupying a stage rather than a redolent ground
The antivalence of Collect-It as a performance and
as a project that seeks to address issues and

2 For a more than 'text analysis' of
articulation, non spaces, and their
impact on the construction of shared
values, see for example: Marc Augé
(1985) Non Places: Introduction to an
anthropology of supermodernity, trans
John Howe (London: Verso) or the
work of Jenny Holzer, for example her
installation in Scotland Airport.
Amsterdam

implications of collectivity and authorship in contemporary performance is located in its ability to occupy (and be occupied by) the conventions of the stage - and its inability to inhabit a 'making ground' - an integration of contextual and participatory modes that would break down the conventional boundaries of performer and audience, of stage space and participatory environment.

In the opening section of his recent book *The Act of Travel* Alan de Botton articulates the tensions that exist between the anticipation and lived experience of place as destination that come with the revelation that we inadvertently bring ourselves with us to the island (de Botton 2003: 20):

It seems that, unlike the continents, enduring continents that we anticipate, happiness waits, and in a place must be a brief and [...] apparently ephemeral phenomenon: an interval in which we achieve reciprocity to the world around us, in which positive thoughts of past and future coalesce and anxieties are allayed. But the condition rarely endures for more than ten minutes. (2003: 20-22)

And later:

...on our return from a place, perhaps the first thing to disappear from memory is just how much of the past we spent dwelling on what was to come, how much of it, that is, we spent somewhere other than where we were. There is a purity both in the remembered and in the anticipated vision of a place: it is the place itself that is allowed to stand out. (2003: 23)

This sense of between-ness applies to the *Collect-If* project both in terms of the ambivalence of its exploration of the dynamics of collectivity and its unease in locating itself as performance. It is the 'place' of collectivity - the 'theatre' rather than the 'praxis' - that is allowed to stand out. The vision of that collective place as achieved in performance the moment of collectivity itself - is constantly undermined and problematized by the context of the performance, the partly-addressed relation between performance and its audience, and the conventions of the space within which the performance event itself unfolds. It is also in part set-up by the historical tendency of international performance work - the network of international producing houses - to erase the specifics of place and context or perhaps assume that the conventional neutrality and collective anonymity of the theatre space somehow does not need to engage with the problematics of place and placing in its formal explorations of space: the repeated neutrality of the black box or the white cube that 'held' no memories and where no one 'knew' our names'. The streaming projection of texts during the first part of the performance 'authored' during the process of *Collect-If* and depicting the dejunction of micro-narratives and textual strategies also bring to mind de Botton's description of airport information screens:

The constant call of the screens, some accompanied by the impatient pulsing of the cursor suggest with what ease our seemingly entrenched lives might be altered, were we to walk down a

corridor and onto a craft that in a few hours would land us in a place of which we had no memories and where no one knew our names. (de Botton, 2003: 35)⁸

The analogy here is to the displacement of theatre space (and here I refer to the conventional physical space of theatre) as a public space of collective dreaming, aspiration and longing that is now constituted in such contemporary points of transit:

Audience

The performance also sets-up a discourse between an informed audience: how the audience is constituted, what is it that it is assumed to bring with it into the space of performance: what corroborates or differentiates (if any) does it share and how are these formed and transformed by the location of the event - the plural or residing ground that Paul Carter proposes - and the inform performance: the drift between the sequence of elements ('bound in the deposit of theatre') that constitute or compose the performance event and the individual performers and their contributions which contribute to a sense of collective experience (where audience is not only cast as passive observer watching (and occasionally making themselves heard) and, given the wider context - the officialities of such an idea).

The inform is 'a perpetual maintenance of potential' (see Watt, 1995:123) which perhaps demands that the frames and boundaries, the engagement and participation of audience and context, are also brought into the work and questioned. The audience is located somewhere between the performance itself - the unfolding of language and performance behaviour in a relatively stable and predictable environment (the conventional neutrality of the theatre space) - and the discourse of process in which the audience can only partially participate - the work process and its documentation 'in those registers which the performance, bound in the deposit of theatre, erases in effect.

Despite (or rather because of) the problematic of where the work begins and ends - the process, the performance, the documentation - the strength of the project and its performance(s) lies in its ability to situate itself between the vicious modes of its presence as a work that cannot be reduced to any one of its parts (or indeed its actors). It is also its weakness too - since the 'work' is constantly pulled back into the forms of its appearance - the work process, the book, the theatre space and seems in each these perhaps the process aspect (the *act*) to be counter-productive - unable to realise its aspiration to go beyond conventional constructs whether theatre or book. The performance at Cankov Dom displays itself within conventional and anticipated forms, none in its own articulate inability to create collective experience or to breakdown the boundaries between audience, performance and context.

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ock - I've got to feel - I'm



mikro/makro/socijalno ludilo + fensi dizajnirana organizacija + kritična teorija

Razgovor s TiH: Bojana Ovečaj, Bojan Đorđev, Siniša Ilić, Tanja Marković,
Miško Šuvaković i Ana Vujanović, veljača 2004.

Razgovoristi Ivana Ivković

(I) = Ivana Ivković
(AV) = Ana Vujanović
(S) = Siniša Ilić
(MŠ) = Miško Šuvaković
(BĐ) = Bojan Đorđev
(TM) = Tanja Marković
(BO) = Bojana Ovečaj

II: Kako je prohodala TiH?

AV: TiH je pokrenuta u vreme kada su za mnoge od nas koje smo završavali ili tek završili umetnička fakulteti alternativne obrazovne institucije (**Alternativna akademska obrazovna mreža, Beogradska otvorena škola, Centar za ženske studije i Centar za savremenu umetnost - Beograd**) postale važnije od oficijelnog obrazovanja koje je bilo preterano da nas uključuje u stvarni novi svet umetnosti. Neki likovi nedostajali je pružiti za aktiviranje "pozitivnog znanja" dobijenog na fakultetu. Smatrajući da to nije individualni problem, dogovorili smo se da Miško pozove nekoliko studenata i s je nekoliko blekih kolega da napravimo seriju teorijskih predavanja i razgovora. Teorije koja hoda, pleše, peva, glumi. Tada sam radila u **Centru za novo pisanje i igru (CENPI)** i cela stvar je tu i pokrenuta. Miškovi i moj dogovor su bili završeni u leto 2000., a u septembru je **Jovan Četković** (izredak) odobrio projekat. Međutim taj septembar je bio pretekle bučan i okupali smo se prvi put (14.10). Rad je u početku bio "gerijski", u staroj arhivi CENPI-a, bez ideja - sa polimijernim stolovima. Miško je uglavnom držao predavanja, ali ubrzo su se privukli u razgovore. Ubrzo su neki oduševili, neki nisu došli, neki privremeno otišli, ali posle par meseci ustale su ekipe (Bojan, Siniša, Jelena, Ksenija, Jasna, Miško, Ana + Bojana) i stvorena je prepoznatljiva teorijsko-umetnička platforma iz koje je u aprilu 2001 izašao prvi broj časopisa TiH i izveden prvi takozvani performans. Teorije koje hoda na sceni ispred **Narodnog pozorišta**. U to vreme su u nazivu oticali svi gljenci sam "hoda" koji sumira ono bitno o teoriji koje je "politična u rad". Taj naziv je primenjen na performanse i časopise, koje je trebalo da bude kopirani program za performanse, a zatim su **Jovan i Milica Lušić** odobrili da krene kao "gerijski" časopis jer je CENPI mogao da ga pokrije sredstvima fondacija samo kao svoju bratčinu. Onda se nekako predno prošlo i na nas, završivši

S: U stvari prohodavanju TiH-a je sam učestvovao svojom nervozom. I svi pomeni. Tako se boro prohodati. Malim da sve ovaive grupe danas imaju sa programski karakter - art, tekst, performans interdisciplinarnost stika, art politika surra obrazovanja, razgovor, sistino, kampizam uređavanje razgovor o novou, politici, pesu, Bojanove žurke. Komunikacija između sebe je pravo zadovoljstvo, vidanje po stanovima, ama, etnički dženre: razgovor, projekti, baš sad i Anom i Bojanom spremam zanimljivu stobu u think-socinski teatralnom prostoru projekata Teorije koja hoda i sidnih, u **Muzeju primenjene umetnosti** u Beogradu.

MŠ: TiH (tradicija, grupa, centar, škola, centar za izvođačke umetnosti) je nastala u jednom trenutku kada se okupilo i povezalo nekoliko nepovezanih mikro i makro događaja i situacija. Prvo, kao Miškovevov režim i uspostavljanje pravda naoblaštena demokratizacije i tranzicije. TiH je transdiscipska pojava jer je skroz iz alternativne ka globalnim shemama i procesima transkulturalnih umetničkih



teorijskih produkcija: meda je naravno i skeptički pogled na antiteleskualizam i antitelesnost trenutno. Drugo: igras beogradske radarske alternative i njihova pro-populistička i zaparčana korumpiranost, pri čemu svega u anarhičkom umetničkom smislu. Najčešćija strazavolna praksa u savremenju epseku muzici Tace: buđenje teorijah pro-poststrukturalističkih, pro-kulturno orijentisanih i bipolitičkih teorizacija (JACOM, BOS, Centar za zenke studije, CSU). Četvrto: pučanski susret suzetnih i polu ne-rituacionalno ne akademizovanih, studenatija i studenata radovnih i postdiplomskih studija **Fakulteta muzičke umetnosti** (Bojana, Jasna, Jelena, Ksenija), **Fakulteta dramske umetnosti** (Ana, Bojan) i **Fakulteta likovne umetnosti** (Brižal) ranog oktobra 2000. Peto, sućenje zesta jskih i modnih gotovo neuzdrživih individualnosti.

It: Koji je programski karskier Tih?

MŠ: U Tih-u su se menjali tokom vremena takda: od zaje za ubojenji i hvatanjem poslednjih vozova u 5 sati i 5 minuta za svetom ima šta to značilo preko revolucionisanja sveta izvođačkih umetnosti i lena interesatno arbičko zabele do konstituisanja i odbrnog promđanja i reformisanja teorijskog disursa izvođačkih umetnosti. Ali, stratega Tih-a je od prvog sata njegovog formiranja i mutiranja do danas bila: artiljerijska TEORIMA na mestu organske nemosti umetnosti u grbi epseke tranzicije. I zato, lokalni bih nasipolje definisao Tih-u sveti njegovim fazama ta delnoja bi gase: mikro/makro/socijalno ljudio + lena dizajnirana organizacija – kritična teorija i Tih.

It: Koji je odnos interdisciplinarnog karskiera Tih i savremenih tendencija na polju teorije i umetničke prakse? Gde su te juktspozicije najvoljivije, produktivnije i progresivnije? Kako Tih komunicira među sobom a kako prema van?

MŠ: Teorija je postavljena u Tih-u kao bazično područje interesa, upravo zato da bi se naprtno rez u antiteorijskoj i teorizolacioni atmosferi beogradske kulture i svetova umetnosti.

Teorija Tih-a je u radu trostruko postavljena.

1. kao bazično samost teorijom poststrukturalizam (por: Barthes, Althusser, Foucault, Derrida, Deleuze, Guattari, Lacanovi, Žižek i Badiou); teorija kulture: posebno gender i queer teorija (Foucault, Felman, Cixous, Butler i bipartika (Foucault, Agamben, Hardt)
2. kao bazično teorijom izvođačkih umetnosti (por: Schlegelner, Blau, Carlson, Auslander, McKenzie, Case, Hrvatin, Kunst, Milohrad, Pratski, Jovičević)
3. kao bazično teorijom na dela i teorijom kao produkcijskom para narativnih pro-teorijskih tekstova (John Cage, Victor Burgin, Kathy Acker, Jeršine Bel, Mårten Spångberg)

J Tih-u su uspostavljeno nekoliko teorijskih i parateorijskih praksa:

- a. hard teorija, pišalije hrdih interpretacija i konstituisanje interdisciplinarne teorije izvođačkih umetnosti (tekstovi u teorijom-problematičnim izlozima Tih-a)
- b. teorijom narativ: pisanje teorijom narativnih tekstova konstituisanih za teorijom performanse (Tekstovi za performanse: Bojana Koda: 2001; DreamOpera: 2001 i Učivanje u dekonstrukciju (2002-3) i za teorijom filmova: Proglaz za RB-a (2003)

postoji u umetnosti i teoriji koja radi s "umetnom" znanja kao talenta ili s umetnošću kao s mestom porodične nervoznosti. Stav odustajanja od prilagodjavanja govora, spolnog odnosa unutarstranog. Intimnog, kao i stalni napor da što duže dajemo iz metafizičkih pozicija čisto stvaraju neprotivnosti, nerazumevanja, i teklo raste preispitivanja. Rečio je prethodno da završnost nerazumevanja začinjenost obično i očekujemo u reakcijama na ono što radimo. Naredno su dragocene reakcije onih kojima su teorijske korpusi i koji obično misle i s kojim radimo potpuno poznati. Tuđe publiku je malo. Nerazumevanje i otpor sredine prema onome što radimo nekad razumemo kao znak da smo na pravom putu. Kao dovelimo primedu da nismo podigli ekipu potralo da se dopadnemo po jednu odustajanja od "hard" teorijskih pozicija.

AN: Meni je jako problematična prva Tinja rečenica. Mislim unutar linija svedenika nikad ne nje bilo namerno da ovm što radim, plemen, govornik nekoga neravom i dvostruko interpretirani.

TM: Ja nemam utisak da mi njevamo publiku. Pis malo da publika ima problem s nama kao intelektualci s krugom na koju kojim najbolje ne vladu. Očigledno nem se utisak razlikuje. Ana, molim te objasni šta podrazumevaš pod dvostrukom interpretacijom.

AN: Ne, ja sam rekla da je bilo moja namera da njevram scenu, a ne da mi se čini (da je moj utisak da njevram publiku). A pod ovim drugim molim da je priznam u svoj diskurs ali ne na mestu koje je njeno nego na onom na kojem bih ja htela da je objasim, pa kad se odazove to je i prepoznati i objasniti.

BC: Da se vratim na interdisciplinarnost - ona nije polje koje je Tihl primarno htela da "proba" u matičnim disciplinama iz kojih smo svi u prvoj postavi grupe prošli. Misim da mnogo od nas, i bar u svoe ime da kazim, imamo probleme sa sukladnim neodređenostima razumevanjem interdisciplinarnosti. Nas je pre svega, okupio interes za izvođenjem, za produkcijom diskursa u matičnim disciplinama i medjima u izvođenju i izvedbi koja omogućava prodornu prisutost i suočavanje sa otpornom lokom scene. Ali i s konceptom prakse umetnosti. Otor teorije "od umetnosti nije potrebna smislica" mada je taj interes toliko daleko od dometa epske umetničke scene da nam se u Beogradu pripisuje "kao ja sama kad se bavim jezikovnim virovanj" (i). U poslednja dva broja Tihl časopisa, primećujem da se teorijski autoriteti koje osobito formule "iznimno primene u umetnosti". Kao da je kakve preusledn analitičke situacije ne-glatih prenosa između teorijske i umetničke produkcije nedostajna teorije.

AN: Moj stav se sa Bojanom poklapa u problemu sa neproblematizujućim razumevanjem interdisciplinarnosti. To više nije izazov jer su kad već discipline tokom da to uradivajmo. To ih čini normom. Mene pre zanima da pokušam okrene discipline, izvodim ih u naučno-teorijskom kontekstu simpozijumu, sceni. Režim institucije se pokazuju čim uvede izvođenje koje radi sa njihovim režimima umesto da ih gati reprodukuje. Meni je bitno kako i zašto, jer su to pitanja matirajućeg karaktera institucije, odnosno društvenih pitanja umetnosti i teorije. Izvođenje ih neima koje ih pokazuje i uvek ružno pomalo završavaju, društveni je simptom. Za mene je to jako bitno, to izlaženje i rešavanje na simptomima, na mestima koja su napravlne glatkoće diskursa.

BC: Ja sam u periodu otkrivanja Tihl bio pri kraju studija skriptivna. U svim mojim razmatranjima i većim radovima interdisciplinarnost je bila podrazumevana. Iako tada nisam mnogo razmišljao o tome. Upravo sam u društvu ljudi koji sačinu misle i radi. Mogao bih reći da o tome sada više razmišljam. No to je sećam nebitno.

IT: Priprema sam se nekoliko Tihl performansa-duale (jako ne bih samo opisala konkretan performans na Urbanom Festivalu u Zagrebu, već i ojele više-manje simultani kolekciji riza performansa kojima sam dele prihvatala). Ana, govoriš o "metodi pokazivanja", nekon ove male diskusije o provokaciji, interpretaciji (do koje meri) i unutra Tihl iak dolazi, ber ne sceniranjkom izvedbi), zanima me koliko se dak i u pomalo estetiziranoj kritičkoj prietupu Tihl javije prijokazivanje kao metode, odnosno radi li se o "obratu su i njima" na koji se impresionistička kritika, kako je Bojan opisuje, ne usudi? Gde je publika u ojelej svoj pribr?

MŠ: Gde je publika? Publika: ravano - lazanovski rečeno - nema. Njegovino ovo je bila mada. Publika jeste svet saznanja, tj. ljudi koji su prolazili kroz Tihl i oko njege i u njegovoj atmosferi. Dajmo svoje radne pretpostavke i sardonične odgovore i intencije. ... Pe tu je bilo oko 30-tak ljudi raznog doba, roda i nase. Ali publika jesu i feni akademski promocijatelji kroz razne Beogradske nove škole. ... Tokade publika jesu i akademski posmatrari (i) profesor i profesionali koji vrtaju i priče dešavanja u oko Tihl-a i integriraju ga u svoje ga u diskursu umetnosti. Publika jeste i najbitniji i ljubavljivi i ledene lektorski antiteorijska alternativa o 80-ih. Publika jesu i konkurentski časopisi o teatru i muzici koji direktno i indirektno referiraju na Tihl produkcije. Publika (često sa velikim Č) jesu i meni je to najvažniji publika - suzi mladi ljudi, najbitniji studenti - koji traže otaz o bakatenskoj završici i traže novu drugu teoriju.

AN: Še Tinja i moja performans-ekspazija su uvek sukobi jer se konfrontacije ovide a ne glume. Publika nekad pomisli da samo se posvada. Ali te rasprave su detaljno promatrane. Čak se mučimo da napravimo čistu teorijsku poziciju koja da se konfrontira sa drugom. A "sa znani" čak dolazi zajedno spremno obe glatissime, jer nje bilo odmah sumej prema čistoj poziciji i na teoretijskoj strani s druge strane odgovori i sešama koj zastupaj kad i tu drugu smatram nevažnom i usviti bi se ponelad nado sloba sa konfem. Dvde je ja profesionalni zahfer jer na našoj sceni skoro da nima bolih pozicija i ako ima ono se ne shvatiu kao pozicije nego kao neki neipiti trauzmi, a sem toga - tada je razlika među

Tejma ograđuje. Teja namjerava publiku, da se suoči sa repličnim sistemima delovanja, a ne sa jednim neupitnim i planiranim koj je tačan. U našim izvedbama namo pobedimo. Pre svega, ipak pokazujemo razliku bez pozitivnih predstava na tragu Dandea na tragu de **Sessouze**. Slično je bilo i sa jednim performansom-izlaganjem koje smo Bojan i ja imali prošle godine na smotrpzumu u Novom Sadu, i još ranije 2001, kada smo Bojana Bojan i ja nastupali na GENP-evom serpodjumi u Jugoslavenskom dramskom pozorištu

TM: Ana i ja smo se radeo zajedno broj sklopa oko toga da je nasravnica trenutno najplativonija forma izvođenja za materijal a kojim radimo. Od svih izvođenja Ana najviše voli izvođenje mljevanja. Vito je trako radiš i njom jer je opasan protivnik, vrlo brzo mla. Vito komplanano mla i na sred vas kao partnera. Ne čeka da vidjete i razumeti sve nivoi podrška na kojima pobijaju teze koje ekspliciraju. U prostoru izvođenja nje tako istovremeno bio svestan svih nivoa zracenja odnosno funkcionalne upotrebe politike koje ponudi u pokušaju da vas, pokazujući svoju poziciju konstantno mla. Naravno, neki od odlaza su tako bledna delovanja, mada ne izgledaju tako na prvi pogled. No, to treba prepoznati i delatno se opuniti, ali ne zadržati. Oni mi se da je u našem izvođenju često prisutan fatizam jer sadnja je pisanje kako su izgleda **Duchempove** parije šaha. Ona, šahovski sat na performansu u Zagrebu može se čitati i kao posveta Duchempovom igraču. O čemu pozicijama najbela mla kao o vrlo ideološki jer je moj teorijski background uglavnom psychoanalitički. Tako shvaćam ideologije je uvek odn od jone percepcije nrahi uzroka u koje vas stavlja pozicije kao ste dani da brinite. Psychoanalitičar koji je sklon da disocijira od mene mla u svoje teorijske pojmove mla mla bi da je ideja da poziciju sam bramo vrlo uterita, vrlo ideološka, vrlo intenzivna. Tip vaše odbrane daje proizvod nove uslove prema kojima se treba odrediti. Što stizanje argumente nalaze za pozicije koje pokazujete, to je opasnost da završite oblikovanje date pozicije vici. Slične pozicije su širok pozicije li, ako hoćete politički korekcije, interdisciplinarni čvornici. Čiste pozicije mogu razumeti i drugačije, kao referentnim mijenjanjem potpuno definisane mesta. U tom slučaju stizam se sa Anom da je na našoj sceni teklo pronađi date pozicije. Jot je veći problem što je tako malo pozicije, malo raznovrsnosti, malo nepoznatih politički. Sironalno scena faza vas da se neprestano truda da radi se scenama nesvesnog kultura u kojoj dijelovi ponajbolje neposvećene i nekonstancne pozicije, umetnička i teorijske, odnosno političke. Napuštati čistu poziciju kao mla teklo dostižnog idealista mla mla znači pomiriti se od **Hegela** ka **Marxu**. Izvodi Marka danas još uvek obećava proizvodnju nade, koju naprimer izvođenje **Freuda** nemarno mla. Posljedem svesna da i bez prethodnog dogovora Ana i ja nastavljamo da izvodimo različite pozicije u ovom intenzu. U tim našim Televizim razlikama obično ubivam

AV: Radovi Tih-ja su pre svega teorijski, a onda i teorijsko-umetnički. A neki od saradnika rade i samostalne projekte, Bojane, Bojan i Sinita, koji imaju reference na Tih-ovu platformu ali odlazi u drugom smjeru i rade od njih u umetničko. Ali Tih-ovi rade. To nije neko opodilaženje, nego baš jako bitno za pozicioniranje Tih-ovih radova, oni su teorija usredna i svedena u instituciju umetnosti i to im je bazalna struktura.

BB: Mogu da se slobodno sa Anom da bi razlika između Tih-ovih i Sinitin i mojih projekata mogla da bude u tome što su naši projekti više umetnički a Tih-ovi teorijski. Mada i u Tih-ovim projektima postoji izvesti konituum umetnost-teorija na čijm se različitim tačkama nalaze različiti projekti. Recimo Hipermlahe delovanje (instalacije-dipping-dipping fotokopiranih mljevanja) i DreamOpera, i Parfraz, koje je još uvek uvek u progress bita su umetničkom kapi kontinuum dok su drugi performansi i akcije bial teorijskom kraju kontinuum. Jedna bitna razlika između Tih-ovih i naših (mojih i Sinitin) samostalnih projekata - čime pre svega mla na **FRIDA KAHLO** una pema i live corazones. The Dracula Project i Arheologijakulaciju predstave "Čekajući" je saradnja sa glumicom Senom Barčom, koje ja mla u Sinita i mene nja izvođačica već je glumica. Čao projekt **FRIDA KAHLO** se upravo zasniva na sionskom suprotstavljaju Sinitinog i mog izvođenja i Senine glume. Takođe ove tri projekta su bazirano vezane za problematiku teatra - **FRIDA** i Čekajući ukralo za ulogu tekla u pozorištu, The Dracula Project pokušava da uspostavi novu vrstu političkog teatra, dok su Tih projekti čak mnogo teži i polji i pokušaju širi opseg izvođačkih umetnosti i teorije umetnosti uplate - mada se svaki projekt bavi posebnom problematikom.

li: Radimo Dobro doći u pustinju sike?

BB: Nali nastup na Queer Zagrebu sa Dobrodoći u pustinju sike (koj je u nešto drugačijem obliku prvi put izveden na queertroni **B-wable** u Gatu) nala je vasa hommage-a Miku Šušterkoviću s preuzimanjem njegove forme - alda projekcija s sironalnim bogom sironalnoznih fotografija, uz dodatak Sinitinog, live" ekrane kojim se on uglavnom suprotstavlja mojim tezama. Na taj se način odat vascamo na taj Tih-ovih dijalogi sika, različiti pozicije koje se pojavljuju u DreamOpera u izvođenju Bojane i Ksenia (Orli i Rjari).

li: Razlika između izvođenja i glume je jedna od ključnih tačaka interpretacije TKH-ovih akcija. Kako se to odnosi prema performativnosti teksta?

AV: Performativnost snabavlja, nužnom sudbinom" svakog teksta koj se izvodi. A drugog i nema. Znači mla je delko preko **Ausim Seeris** teorije govornih činova - pre svega kao semiotičku performativnost, u smislu Dandea **Felman**. Butler na to da je tekst proizvodnost, projekat koj izvodi nrahi materijalne tekste: svesna tđ svesna, odnabavlja praksa koja nekada na rezultira finalnim proizvodom, već neprestano redistribuira svoj semiotički kontekst, koj pritom odnabavlja i njega sironog. To

važiti za samoreferencijalno, teoretičko i kad god to je moguće, imada, za ono, za onu teoriju, za onu vistu teoretičara kojima se je i sam TiH bavio, to je i intencija. Ta uvek pravišu performantnost – pravišu čak i kada bi da se predstave kao čista konstatacija drugostepenih diskursa, neoma filozofskih refleksija ili naučnih argumentacija – i tova elisionistički rade sa njom. Suočiti publiku (otvarači gledaoca, slušaoca) da to što se jedan tekst pise: njihov očima, u odloženom i prenosnom sadržaju izvede nikada nije nevolja, nikada nije izdvojen od materijalnog konteksta u kojem se izvod, nikada ga ne transcendira. Da sumiramo: za mene performantnost teksta znači da je tekst diskurs koji se izvod umetki društvenih institucija u većinu realnim učionica, a još svega to da je tekst, zapravo, zastranuljajući materijalan.

BD: Razlika između glume i izvođenja je trenutno moj ključni problem, odnosno stvar kojom tu se verovatno baviš po dugo. Čini mi se da je danas u progresivnim performansima pozorišta i performansa iz razlika sve neopravdano. Ako pođemo za Judith Butler, i naše "doslovno", svakodnevno postavljanje konstrukcije likova identiteta. Dakle, upotrebom gledano naziva je to da gluma pretpostavlja likove, da je ona koja glumi nešto drugo od onoga što glumi, a izvođenje je u tom slučaju pretpostavljeno, doslovno. U oba slučaja potrebna su veštine: izmene, znanja, samo što je izvedeno meni više znaka za sad i saradnju sa izvođačima nego sa tradicionalno školovanim glumcima jer veštine itd. prvih mnogo jače prepoznajem i lakše usvojem da ih inkorporiram u svoj redosled ili saradnju ili kooperativni koncept nego ovih drugih. Bilo bi interesantno da Bogdan kaže nešto o ovome, jer mislim da se i ona suočila sa deljenjem ove razlike u radu na svojim recentnim predstavama.

BC: Razlika između glume i izvođenja. Prvo, sve je izvođenje, ali kada se pitanje postavi konkretno u razliku između projekata TiH i projekata koje smo nek od nas samostalno, pa ipak i u procesu sa TiH-om, izvi, onda bih odgovorila sledeće:

Izvede TiH uvek su bile instrumentalne "teorijske na delu", ikoja primeruju strategije performativnosti pokazuju i demonstriraju naspram publike, računaju na efekat uznavanja dokse, ne samo zato što su kontekstualno specifična, već izlaze iz problematizacije konteksta koji ih trenutno predstavlja i uslovljava (scena teatra, bgdzke alternative, akademski krugovi, bgdzki intelektualci, kao i sve druge prilike TiH-nastupali). To bih nazivala teorijskim izvođenjem, nešto poput destrukcije teritorije na koju teoretički performansi stupa. Izvođenje u nekoliko predstava iz serije sa Janom Rihmenom (Verwantschappen, TOGARUsses, Pipelines) je konstruktori moćda se najviše iskoni na glumi, ali nije vodeno strategijom performansa zato što traži i ne pokazuje nešto. Na rad se o estetskom učinki zvonice interpretacije, već moćda o jednom osliku produkcije produktivnosti u kojem izvođač i gledalac učestvuju mimolazno se. Ne mislim na promatranje performansa u smislu komunikacije izmizija i efekata već na naglasak nesvodive razlike između prividne ekvivalentnosti gledaoca i izvođača. Ne bih da ovo zakladim ideologizovanom, poprilično romantizovanom diskursom "gubitka", "neuspeha", "postojanja" i "odsustvosti" između kojih trenutno vidi nekakvom teritorijalizaciju i zatupljenja daleko intenzivnije, iako sorktaka u zapadnoj Evropi, jer se uvek radi sa stabilnim postupkom, ali koji ne mora da kontroliše svoju efikasnost. U teatru koje operuje teatrom, privlači me mogućnost isklučavanja granice izdumevavanja i neprihvatanja (jer ekonomski izvođenja ne centira ni vlasti ni margak zbogom uzvanje) i intenzitet izvedbe cvenne autonomizacije događaja koje ne moćda bi u potpunosti kontrolisan logikom znaka i govornog akta. Drugim rečima, ne vladati namom, nešto akoi za nešto drugo uz moć akta (juncipost), bez obzira što je njegova funkcija da samo poveća, premešta i destabilizuje totalizujuće strukture konteksta.

ti: Kako dalje? Planovi, želje, potrebe... odustajanja?

AM: Moja kula dale je sistematično, temeljno i dugogodišnje uvodjenje TiH-ovog diskursa u lokalnu mrežicu izvođačkih umetnosti kao nezobitnog diskursa. Ne samo jer sam to ja i TiH-ovi – mada će se ostaviti baš tako što će TiH-ovo vremeom napraviti jednu transverzarno-institucionalnu mrežu – već zato što se lokana scena mora suočiti sa osuvržujućim akuelnim globalnim i internacionalnim diskursima koje ni prepoznavanje ni umi da konceptualizuje, a ona je za to vreme odnadjuju i upisuju (i) brlju na Internacionalnoj mapi. Znači, stalno i stalno upoznavati kaoz-bezbednost i kaoz-stabilnost diskursa jedne male marginalne kulture, koja se uključuje lažima da niko nije tako dobar, pametan i talentovan kao ona, dok joj to baš to ozbiljno šanti da upotrebi postoj.

MŠ: Za TiH kao "pojavu" u postsovjetskoj kulturi Srbije to znači dosta da se opstane na lošoj iroptičnoj sceni i da se individualno ili kolektivno (u ma koji kombinaciji) ude na internacionalnu scenu teatru i umetnosti. Za većinu autora i autorica koji su prošli kroz TiH-ovske matice, mislim, kao ona koja je mnogo starija, da je u neposrednoj budućnosti gleim put diskursivni mark koji uključuje univerzitet, kulturu, umetnost.

Važniji radovi

- internet testasko-teorijske performans
Pahiza i Smit Autora: algoritam-KU/G3 13
TkH centar i kolektiv za Digitalnu umetnost
Univerziteta umetnosti, Beograd, u tjeku
- teorijski spektakl Učivanje u Dekonstrukcijski,
Urban Festival, Ad Hoc 2, Filozofski fakultet
Zagreb, 2003
- radio dramsko performans Zikro Kip Alar
naklad nije prela Merida de Sede?, Radio
Beograd II program, 2003
- teorijski spektakl Učivanje u dekonstrukcije
postsocijalističkih mitologija, simpozijum
"Univerzitet umetnosti kao eksperimentalni
prostor za umetnike, pedagoge i naučne
inovacije" Fakultet Univerziteta umetnosti,
Beograd, 2002
- teorijska instalacija Artists Have to Walk
Through Theory: međunarodna
manifestacija "Real Presence 2002" Muzej
25. maj Beograd, 2002
- teorijske performans izvođenje rola: "Aprilske
susreti 2002", SKC, Beograd, 2002
- teorijske duplirane intervjue/Asimetrija, u
oklopu Akcije/Frakcije: klub za net kulturu
MAMA, Zagreb, 2001
- opernski spektakl DreamOpera: po nalogu
festivala "New Moment Ideas Campus"
Teatro "Tatini", Prati, 2002 / Narodno
pozorište, scena V sprat, Beograd, 2001
- teorijske performans TkH inverzija, INFANT
2001 / Kulturni centar Novog Sada, 2001
- izložba/tepering Hipermeshe elegancije -
steje teoretičarski u pozici postsocijalizma
galerija SKC, Beograd, 2001
- teorijske performans Toja Kja Hode: Narodno
pozorište, scena V sprat, Beograd, 2001

Suradnici TkH, 2000 - 2004.

Bojana Gvozdić
Borja Gvozdić
Svetlana Kic
Marko Kic
Miro Lubić
Tara Marković
Ljiljana Matić
Maja Marković
Ivana Stamatović
Jelena Novak
Miro Petrović
Ksenija Stjepanović
Miro Šušaković
Jasna Vrdolović
Ana Vučković
Ksenija Žbogar



More money for better



micro/macro/ social madness + fancy designed organization + critical theory

Interview with TihH: Bojana Ovejić,
Bojan Đorđević, Siniša Ilić, Tanja
Marković, Misko Šušakovski and
Ana Vujanović, February 2004

Interviewed by Ivana Kivović

(I) = Ivana Kivović
(AV) = Ana Vujanović
(SI) = Siniša Ilić
(MS) = Misko Šušakovski
(BD) = Bojan Đorđević
(TM) = Tanja Marković
(BO) = Bojana Ovejić

II: How did Working Theory (TihH) take its first steps?

AV: TihH was initiated at a time when for many of us who were about to finish or just finished studies at art faculties, alternative education institutions (the **Alternative Academic Education Network, Belgrade Open School, Women's Studies Center** and the **Center for Contemporary Art - Belgrade**) became more important than official education that was too mean to engage us with the real new world of art. Personally, I looked for a tool to activate the "positive knowledge" I obtained at the university. Seeing it wasn't just an individual problem, we decided Misko should invite some of his students and I some of my close colleagues to participate in a series of lectures and discussions: **Walking, Dancing, Singing, Acting Theory**. At the time I was working at the **Center for New Theatre and Dance (CENP)** and the whole thing took off from there. Misko and I finished the arrangements in the summer of 2000 and by the center's director **Jovan Ćinović** approved the project in September. But that September was too hectic and we only managed to meet for the first time on the 4th of October. At first, the work was "guerrilla like", in CENP's old archive, without any equipment, on broken chairs. Misko mostly lectured, but the lectures soon turned into discussions. Some gave up, new people arrived, and some left temporarily, but after a few months a team was established (Bojan, Siniša, Jelena Keenya, Jasna, Misko, Ana and Bojana) and a recognizable theoretical and artistic platform was created that published the first issue of TihH magazine and held the first theoretical performance **Walking Theory** on the V floor scene of the **National Theatre** in Belgrade. All the verbs were dropped from the name at the time, except for "walk", a word that turns up the essence of theory "at work". The name was applied to the performance and the magazine that was supposed to be a copied accompanying booklet of the performance, but Jovan and **Milan Lučić** gave the magazine a possibility to publish as a "guerrilla" magazine because CENP had the funds to back it only as its brochure. Then it somehow spread to us, its collaborators.

SI: I partook in TihH's first steps nervously. As we all were, more or less. That's the last way to learn to walk.

MS: TihH (the workshop, the group, the canal, the school, the center for performing arts) was created at a time when several unrelated macro and micro events and situations occurred and combined. First, the end of Milošević's regime and the establishing of the seemingly neoliberal democratization and transition. TihH is a transitional type of occurrence, stepping out from being the alternative, towards global schemes and processes of transcultural artistic and theoretical productions, although I believe developed a skeptic viewpoint towards anti-intellectualism and the anti-theory aspect of the transition. Secondly, the crisis of Belgrade's theatre alternative and its pro-populist and aesthetic corruption, primarily in an aesthetic and artistic sense. The non-existence

of research practice in contemporary Serbian music. Thirdly, the awakening of theoretical poststructuralist, pro-culturally oriented and sociopolitical theorization (AAEN, SOCS, Women's Studies Center and Center for Contemporary Art CCA). Fourthly, a coincidental meeting of remarkable, still unmarked by institutional academism, students of graduate or postgraduate studies at the **Faculty of Music Arts** (Bojana, Jasna, Jelena, Keenya), the **Faculty of Drama Arts** (Ana, Bojana) and the **Faculty of Fine Arts** (Siniša) in early October 2000. Fifthly, it was a confrontation of really strong and powerful, almost unbearable individualities.

I: What is the programmatic character of TihH?

MS: Tactics within TihH changed over time, from a desire to learn and catch the last train (leaving at 5 past 5) towards that world (whatever that meant) to revolutionizing the world of performing arts or fancy intellectual artistic entertainment, to constructing and serious consideration and reforming of the theoretical discourse of performing arts. But, TihH's strategy from its first hour of formation, through its mutations, till today has been: artificial theory in place of the organic impotence of Serbia's transitional system. So, I would define TihH in a most general way in all its phases, that definition would be: **micro/macro/social madness + fancy designed organization + critical theory = TihH**

SI: I think all groups of the kind have the same programmatic character: art, text, performance, discussion, meetings, vampirism, networking, talk of money, politics, sex, Bojana's parties. Communication among us is a pure pleasure: gatherings in apartments, sms, e-mail, socializing, talks, projects. I am just together with Ana and Bojan preparing an interesting exhibition on the backstage theatrical space of TihH's projects and the site at the **Museum of Applied Arts** in Belgrade.

I: What is the relation between the interdisciplinary character of TihH and contemporary tendencies in the fields of theory and artistic practice? Where are those juxtapositions most visible, most productive or progressive?

MS: Theory is located in TihH as its central area of interest precisely because of the necessity for a clean cut in the anti-theory and theoryphobic Belgrade's cultural atmosphere and art worlds. TihH's theory has three foundations:

1. engaging with theory itself: poststructuralism (like Barthes, Adorno, Foucault, Derrida, Deleuze, Guattari, Lacan's school, Žižek and Badiou), culture theory (especially gender and queer theories (Foucault, Felman, Cixous, Butler) and geopolitics (Foucault, Agamben, Hardt))
2. engaging with theory of performing arts (like Schlegel, Blau, Carlson, Auslander, McKim, Caine, Hrynin, Kunst, Milohinić, Probst, Javčić)
3. engaging with theory at work or theory as production of para-narrative pro-theory texts



(John Cage, Victor Burgin, Kathy Acker, Jördis Bir, Marten Spiering)

Several theoretical and paratheoretical practices are established within Tiki:

- a) 'hard theory': writing of hard interpretations and construction of interdisciplinary theory of performing arts (texts in theory-problem sections of Tiki);
- b) 'theoretical narratives': writing theoretical narrative texts characteristic of theoretical performances (texts for the performances *Walking Theory* (2005), *DreamOpera* (2001) or *Taking pleasure in deconstruction* (2003)), or for theoretical films like *Gates for RB* (2003).

Tiki sees itself as a field of a complex battle for meaning, identity, power, class position.

BB: There is a simultaneity with European tendencies. But, at the moment, I am more interested in the fact that no one else is engaged in this approach to performing arts or to theory in Belgrade. Belgrade's alternative performing arts scene is still deeply buried in a typically local mixture of folklore, new age, psychodrama and a lack of critical approach to "exotic" techniques (and by this, I am primarily thinking of butoh). Critical reviews are impressionistic. Institutions non-existent: unstable or without direction or all of those.

AW: The trend of interdisciplinarity, both in arts and in theory, exists since the time of neoavant-garde, and especially in postmodernism. Disciplinary borders are seen as repressors to be freed from. Tiki's interdisciplinarity is somewhat different in the sense that that particular "cross-border" interdisciplinarity is again seen as normative: while our method - the method of presentation and working with the material borders of the disciplines instead of their easy crossing - it is a step away from contemporary tendencies, but not the only one of its kind.

It: What is the relation between the magazine

and the artistic actions?

BB: The magazine, performances and educative actions of Tiki are all parts of the same platform and usually function as an infusion into one another. Sinda and I have worked on several projects that don't go by the Tiki "brand", but were almost transparently relying on the experience of working with Tiki. Communication "outward" has changed since the founding of Tiki to today together with the changes in Tiki's internal structure. In its first six months, Tiki was a closed circle with a rather harsh iconoclastic attitude in both the magazine and the performances. After its transformation into a more flexible group with a varying number of collaborators providing around the magazine and the performances, communication with the surroundings became more respectful or viler.

AW: It is correct that the tactics of relation with the milieu is cleverer, but Tiki has become more heterogeneous with the arrival of new collaborators, so Tiki's internal communication is not unified. I can see eye to eye right away with the first collaborators, since that first group's voice was more unified. The primary access of Tiki's discourse on the local scene has become renewed and as we all gain higher academic titles and the magazine grows, there is a chance it will become more central. So, Tiki's institutional position has changed: it begins to appeal to the local scene and communication tactics came to work. At first the process barely communicated with its surroundings. In the beginning, I personally was interested in aggravating the local scene and am now interested in twice mediating it. This is my own shift in tactics while the discourse stays similar: theoretically metropolitan, the whole time.

BB: That's right, the discourse has stayed the same, but our institutional position (as funny as that sounds) is relatively more stable for the reasons Ana mentioned, but also because of the third and fourth issues of the magazine that have in their proportions, quality and variety of

contributors, together with deeply conceptualized and carried out sections and topics including the section "Theory at work" we have presented ourselves as unavoidable.

MB: The magazine, the school, the performances, those are all relatively open and differentiated practices. The first issue of *TiH* (2007) was bound to the first performance. Later, the magazine becomes an independent institution. It is corresponding to the interests of the *Plapane*-actors or magazine-interventionists (historically *Tel Quel* or *TDR*, and presently *Maska* or *Prekupa*). The functions of the magazine are to be open and a permanent performing range for textual, theoretical and artistic experiment, but also to declare a type (and) character appearance, design effects, fictional (and real) of discourses that do not exist in the Belgrade scene (which are censored, forgotten, suppressed, crossed-out or impossible), in Belgrade's performing arts worlds. The magazine *TiH* has delivered - and I believe this to be the most significant field of its acting - a field of explication of the necessary interaction of theory and practice in art, a field of founding and performing theory of performing arts, and a field of performing theory of a multitude of enquiries and social identities in performing arts (pro-*šedou-an* ontology).

li: The section "Theory at work" in the third issue of *TiH* brings us the *Manifesto of Theoretical Drama* co-signed by Ana Vujanović and Miroslav Šuvakov. The manifesto mentions as an "important materialistic epistemological cut"... "the transfer from the structure of reading drama and stage text to the process (action, performance) of structuring the relation between drama and stage text/s". Theoretical texts, but their authors, too, and discourses, often figure as actors in dramatic situations.

AW: That manifesto was concerned with the break up and the paradigm of mimetic drama theatre (the stage text presenting the dramatic oral and with the reductionist theses of a structuralist semiology that introduces into theatreology its notions as elements that create structure). It seems as a typical binary pair. We have deconstructed and pulled it apart even before the manifesto. But, it is obvious that for *TiH* it is about showing the inter-connectivity of theoretical and artistic text, not to understand performing as a phenomenon "other from the discourse", but to literally lead theory onto a stage. You could say an "other stage" where different signifiers of art rule. And the processes that occur here can not be reduced to fixed formulas of structure: they are constructions that have a life on their own.

St: Our texts, discourses and ourselves often become characters and actors in the dramatic plays - at last. And how can one be certain of it. I always think everything I read must be true. Although.

TM: Outwards or with the audience/readers, *TiH* communicates with the same theoretical and linguistic tactics/games as do the members of

TiH among the group. Theoretical and linguistic tactics as somehow always political. That is the understanding of art that we agree to. We are inclined to rehearse in a mutually fashion every zero-degree position in art or theory that operates with "inherent" knowledge as latent or with art as a place of political innocence. The attitude of giving up trying to adapt our voice, external or internal and intimate, as is the constant effort to act from metalinguistic positions, often cause misunderstandings, lacks of understanding, and nearly our own questioning. Rarely because a considerable dose of skepticism, lack of understanding and wonder is what we expect in the reactions to what we do. The reactions of those who are familiar with the theoretical corpus we draw our material from are most valuable. That audience is scarce. The lack of understanding or resistance from the environment towards what we do is sometimes understood as a sign that we are going in the right way, as a discreet confirmation that we haven't succumbed to the blind need to appeal by giving up our "hard" theoretical positions.

AW: I have a problem with Tanja's first sentence. My intention with the work I do, what I write or speak never was to aggravate or twice misrepelate among my collaborators.

TM: I do not have the impression that we aggravate the audience. I feel more like the audience has a problem with us as a reader might have with a book in a language he is not proficient in. It seems our impressions differ. Ana, can you explain what you mean by "twice misrepelate"?

AW: No, I did say it was my intention to aggravate the scene, and not to feel (to have an impression) like I am aggravating the audience. And by "twice" I mean I recall it into my discourse not at its own location, but at one I want to grab it at. Have it, really re-signify and commit it.

BC: To go back to interdisciplinarity - it is not the field *TiH* originally wanted to break ground with in the primary disciplines, which we who were in the first formation of the group came from. I think many of us, I can speak at least for myself, have a problem with the unproblematicized academic notion of interdisciplinarity. We assembled, first and foremost, because of an interest to perform, to produce discourse in different disciplines and media in performing and performance, which would enable a shared presence and confrontation with the resistance of the local scene and the resistance of artistic practice. Resistance to theory "from" art is not a rhetorical knowing, although that interest is so beyond the grasp of Serbian art scene that in Belgrade we are told "you have it easy as you chose to deal with Japanese gardens!" In the last two issues of *TiH* magazine I noticed that theoretical self-reflection has liberated itself from the "we seek illustrations in the arts" formula. As if today it is of relevance to analyze situations or aberrant transfers between the theoretical and those artistic practices that are inclined towards theory.

AW: I agree with Bognar on the problem of



unproblematic understanding of interdisciplinarity. This is no longer a challenge because disciplines have transformed to include that. And that is normative. I am more interested in presenting the frames of disciplines, deducting them, in a scientific-theoretical text, at a symposium, on the stage. The institutions' regimes reveal themselves as soon as performing is introduced. It deals with their regimes instead of smoothly reproducing them. I am interested in the how and why, because those questions mark the material character of the institution: the social questions of art and theory. Performing those regimes that always reveal and necessarily betray a lie is a social symptom. And I find that very important, the extracting and resisting on symptoms, the places that are the cracks in the smoothness of the discourse.

SL: When Tikh was founded, I was at the end of my studies of art. In my thoughts and most work interdisciplinarity was implied. Although I didn't give it much thought at the time, I enjoyed the company of people who think and work alike. I could say I give it more thought now, but it is irrelevant.

IT: I am thinking of a number of Tikh's performance-duets (I am not using the term only to describe one concrete performance at the Urban Festival in Zagreb, but the whole more or less simultaneous constellation of a series of performances I was present for on that occasion). Ana, you speak of a "method of presentation", after this brief discussion about provocation, interpellation (that may appear within Tikh, on stage, at least). I wonder how much does presentation (even exposure) as a method appear even in Tikh's somewhat aesthetized more approach, if it

is a case of "settling of accounts" that the impressionistic critique, as Boyan describes it, isn't capable of? How does the audience fit into this?

MS: The audience? The audience, of course - in Lacan's sense, doesn't exist. Naturally, this is a joke, although... The audience is a world of accomplices, that is, the people who passed through Tikh, around it or were a part of the atmosphere. By giving their handily or collaborative replies and interventions. We are, after all, talking about some thirty or so people of different age, gender, race. But, audience is also made up of fancy academic passers by / strollers through Belgrade's different new schools. The audience is also made up of academic observers (professors) who peer and follow the happenings around Tikh and integrate or introduce them into university discourse. An audience is also the pickled or curious or voyeur theatre anti-theory alternative of the *renais*. Audiences are also opposing theatre and music publications that directly or indirectly refer to Tikh's productions. An audience (readers with a capital R) also are - and for me the most important one - various young people, most often students who seek a way out of the Balkan prison and towards a new theory.

AN: Tana's and mine performance-lectures are always confrontations because confrontations are performed, not acted. The audience sometimes thinks we will begin to fight. But, those discussions are prepared in detail. We even strive to create clear theoretical positions that will confront. And "behind the scenes", we even often prepare both platforms together, because it is not easy to resist doubt about the clear position and to answer a critical question from the opposing system when you also see the other side as

relevant and sometimes feel like agreeing with it. I have this clarity I demand because there are almost no clear positions on our scene, and the ones that do exist are not seen as positions but as unquestionable truths, but then the difference is obvious. This is meant for the audience's encounter with different systems of discourse, and not just one indisputable or correct question. There are no winners in our performance. More than anything, we show the networks of difference without "positive" intermission – on the track of Derrida, de Saussure. It was similar with one of our performance-lectures in Novi Sad, and even earlier in 2001 when Bojana Bujan and I performed at CENP's symposium at the Yugoslav Drama Theatre.

TH: Working together, Ana and I quickly agreed that a discussion is currently most efficient form of performing for the material we work with. Ana prefers performance of thought. It is very difficult to work with her because she is a dangerous adversary, thinks very quickly, very complexly and doesn't spare you as her partner, doesn't wait to see if you have understood all the levels of subtextes that the theses she is exploiting are founded on. During performance it is not easy to be both aware of all the levels of meaning and the functional use of the moves she draws in an attempt to, nonchalantly displaying her position, checkmate you. Of course, some of the moves are light baroque decoration, although they don't seem so at first. But you must recognize that as well and relax for a moment, but not too long. I think our performing often includes a phantom concerning the question of how Duchamp's chess games looked. That chess clock we used in the performance in Zagreb can be read as an homage to Duchamp's playing. I think of the clear positions as of a kind of idealization because my theoretical background is mostly psychoanalytical idealization understood in that sense is always a deflection from the clear perception of real conditions that the position you chose to defend places you under. (A psychoanalyst more inclined towards disciplined thinking through his theoretical concepts than me, might say that the idea we choose our own position is a very comforting, very idealizing, very infantile one.) Your type of defense creates new conditions according to which you must position yourself. The more complex the arguments you find for the position you present, the greater the danger to betray the expectation of that clear position. Complex positions are schizo-positions, or if you prefer it politically correct, interdisciplinary nodes. Clear positions can be understood differently as places completely defined by referential thought. In that case, I agree with Ana that it is difficult to find them on our scene. And an even bigger problem is the scarcity of positions: the lack of diversity, a small number of inspiring polemics. The poverty of the scene forces you to constantly strive to work with the scenes of the unconscious of the culture you work in revealing the unconscious and unused positions: artistic or theoretical, that is political. To leave the clear position as a place of hard to reach ideality may mean to move from Hegel towards

Marx to deduct Marx today still holds a promise of hope, unlike deducting Freud, for example, which crushes that promise. I am becoming aware that, without prior arrangement, Ana and I continue to deduct opposing positions in the interview. I usually enjoy these Tih's differences of ours.

AW: Tih's works are primarily theoretical, and then theoretical-artistic. Some of the collaborations have their own projects, Bojana, Bujan, Sena... that have references to Tih's platform, but move in different directions, some of them artistic. But not Tih. This is not splitting hairs: this is important for positioning of Tih's work, they are theory brought into (and deducted from) the art institution – and that is their base structure.

BO: I can agree with Ana that the difference between Tih's and Sena's and mine projects is that ours are more artistic and Tih's more theoretical. Although Tih's projects also hold a certain art-theory continuum on whose different nodes different projects stand. For example, *Hyperreal Allegory* (installation-happening dripping of photocopied materials) and *DreamQueens or Psychosis* which is still a work in progress, are closer to the artistic end of the continuum, while other performances and actions are closer to the theoretical end. One important difference between Tih's and our work (Sena's and mine) – and I am thinking here of *FRIDA KAHLO* and *permis y des corazones*, *The Dracula Project* and the *Archaeology/utopiy of the performance "Waiting"* is our collaboration with **Sena**.

BOBROVIĆ: who, unlike Sena and me, is not a performer but an actress. The whole project of *FRIDA KAHLO* – was precisely founded on on-stage confrontation of Sena's and mine performance with Sena's acting. These three projects are fundamentally concerned with the problem of theatre – *FRIDA* and *Waiting*... briefly deal with the role of text in the theatre, while *The Dracula Project* tries to establish a new kind of political theatre, while Tih's projects are even more flexible and cover a more general expanse of performing arts and art theory in general – although each project deals with its own issues.

TH: Like *Desert of the Image*, for example?

BO: Our performance at the Queer Zagreb festival with *Desert of the Image* (which had been performed in a somewhat different version at the *Question B-visible* in Gent) is a kind of homage to Miroslav Šusteković by taking over his form – slide projection with an enormous number of scandalous photographs and an addition of Sena's "live" screen when he mostly confronts my theses. In that way we are returning to the "Tih dialogues/confrontations" of different positions that appears in *DreamQueens* performed by Bojana and Ksenija (Orpheus and Figaro).

TH: The distinction between performing and acting is one of the key points of interpretation of Tih's actions. How does this relate to performativity of text?

AW: I consider performativity an "inevitable destiny" of every performed text. And no other exists. This

means I am thinking far beyond **Austin Searle's** speech act theory – primarily in the sense of somatic performance in sense of **Danica Pešman Butler**. Thinking of text as productivity, a practice that deducts actual, material, physical real etc. effects – a signifying practice that never results with a final product, but continually redefines its semantic context, one that also defines it. This is also true of contemporary theory, even when it en/its intention. (Although for myself, the theory and type of text I, and THH in general work with, it is an intention.) This continuously present performativity – present even when it tries to present itself as conclusive to secondary discourses, say a philosophical reflection or scientific argumentation – should be explicated, worked with. To confront an audience (reader, spectators, listeners) with the fact that the act of one text being performed in front of their eyes is a deferred and overwritten here-and-now, is never innocent, never separated from the material context it is performed in, and never transcends it. To summarize, I see performativity of text in the sense that text is discourse performed in a network of social institutions with very real effects and is, more than anything, frighteningly material.

BD: The difference between acting and performing is my key issue at the moment: it is something I'll probably be dealing with for a while. It seems that today's progressive examples of theatre and performance diminish this difference more and more. If we follow Judith Butler and see our "literal", everyday behavior as constitutive of a fiction of identity. So, generally speaking, the difference is that acting presupposes fiction, that the one acting is something else than the what he acts, then performance is: let's suppose literal. In both cases skills, techniques and knowledge are necessary, but I just have more patience to work and collaborate with performers than with classically trained actors because I can recognize their skills, etc. more easily and then manage to incorporate them into my director's or collaborator's or co-author's context. It would be interesting to hear **Bojana** say something on this, I believe she has confronted defining this difference in her recent productions.

BC: The difference between acting and performing. Firstly, as a performing, but when the question is put to the concrete differences between THH's projects and ones some of us have done on our own, even though related to THH, I'd say the following. THH's performances were always instrumental to "theory at work", so they do apply strategies of performance, display and demonstrate to an audience, count on the effect of provocation, while coming from, not only because they are contextually specific, an examination of the context that presents or determined them (the theatre scene, Belgrade's alternative scene, academic circles, Belgrade's intellectuals, including all other occasions of THH's performances). I would call it theoretical activism, something like destabilization of territory which theoretical performance reads upon. Performing in several productions in collaboration with **Jan**

Peterson (Mertentchapper, TODA/Mysses, Apeles, a construction may be popularly called the style of non-acting, but isn't directed by a strategy of performance art because it searches for rather than shows something. It is not about the aesthetic effect of open interpretation, but perhaps about a form of producing productivity in which the performer and the spectator are included yet by missing each other. I am not thinking of the performer's failure in the sense of communication of intentions and effects, but of emphasizing the irreducible difference between the apparent equality of spectator and performer. I don't want to sweeten this by ideologized, quite romanticized discourse of "loss", "failure", lack of presence", the blain blain that is currently territorializing and deadening the critique of spectacle in western Europe, because it is always about deploying a set of procedures, but without controlling their efficacy. I'm drawn to test-theatre by the possibility of testing the borders of comprehensibility and resistance, and also the linearity of performance, a certain automation of event that cannot be completely controlled by the logic of sign and speech act. In other words, it isn't ruled by the regime, something stands for something else with the power of enunciation even though its function is only to move, relocate and destabilize the tabling structures of context.

ii: Where do you go from here? Plans, wishes, needs.. relinquishments?

AV: My game plan is a systematic, thorough and long-term introduction of THH's discourse into the local institution of performing arts as an indispensable discourse. Not only because it is me and the rest of THH – although this will happen through THH's members, creation of one transvernal-institutional network – but because the local scene must rise the current enveloping global and international discourses, it doesn't recognize or have the ability to conceptualize while they are defining and inscribing (that is erasing) it on an international map. This means constantly shaking up the quasi-security and quasi-stability of discourses of one marginal culture that rule itself with less that no one is so good smart and talented as it is, while its possibility of existence is taken away.

MS: For THH as an "occurrence" in the postcolonial culture of Serbia this means a struggle to survive on the local artistic scene and to enter individually or collectively (in any combination) the international scene, theoretical and artistic. For most authors who have tread through THH's mutations I think, as one who is much older, the immediate future holds a discursive march through the institutions of university culture, art.



Important Works

- Internet theatre-theory performance
Psychosis and Death of the Author
Algorithms- YU 03 13 Tkh Center and the
department of Digital Art, University of Arts,
Belgrade, in progress
- Theoretical spectacle including in
Deconstruction, Urban Festival, Ad Hoc 2
Faculty of Philosophy, Zagreb, 2003
- Radio play performance *Why Kathy Acker*
never met Marquis de Sade?, Radio
Belgrade, II programme, 2003
- theoretical spectacle including in
Deconstruction of Postsocialist Mythologies
symposium "Art university as experimental
space for artistic, pedagogical and scientific
innovation", the President's office of the
University of Arts, Belgrade, 2002
- theoretical installation *Artists Have to Walk*
Through Theory, international manifestation
'Real Presence 2002', Museum of 25. of
May Belgrade, 2002
- theoretical performance *Performing Gender*
'April Meetings 2002' SKC, Belgrade, 2002
- theoretical duplex inversion/*Asymmetry*, a
part of *Akoja/Pokosa*, net culture club
MAMA, Zagreb, 2001
- opera spectacle *DreamOpera*, by
commission of the festival "New Moment
Ideas Campus", Teatro "Tartin" Piran
Slovenia, 2002, National Theatre V floor
scene, Belgrade, 2001
- theoretical performance *Tkh Inversion*,
INFANT 2001., Cultural Center of Novi Sad,
2001
- written/happening *Hypersal Allegory - the*
Studio of a Theatrobahn in the Age of
Postsocialism, Gallery SKC, Belgrade, 2001
- theoretical performance *Walking Theory*
National Theatre V floor scene, Belgrade, 2001

Collaborators TKH, 2000 - 2004.

Bozica Cvijic
Boan Dordev
Borisa Ioh
Vukob Ac
Miroslav Latic
Tara Manovic
Ljiljana Matic
Maja Mihailovic
Jana Gramovic
Jelena Novak
Maja Perovic
Ksenija Stokicovic
Miroslav Stokicovic
Jasna Medkovic
Ana Vujanovic
Katerina Zolner



ISBN 3-90-00994-43 this is a work book for choreographers, dancers, possessors, and at the same time it is a book for everybody's own imagined version of



SCHREIBSTÜCK

The basic idea of this project is that - starting from a choreographic score - there are several different interpretations worked out and then presented on stage simultaneously. The long-term goal is that further versions of this piece will be developed in other countries and cities. This score is not a graphed dance notation of movements, it is a spatial-temporally structured succession of themes. The material and dance-line realizations are worked out by the performers. Next to several scene-like tasks, the themes comprise actions concerning elementary human activities, verbal remarks referring to the piece, and structural indications. The project Schreibstück considers of several aspects. There are three books, the books with the tools needed for the production: the concept, the versions already realized, the versions not yet realized, the administrative production, and the future possibilities of developing the piece. It is also intended not only to use these elements of the score, but also to show that they are autonomous forms of the piece.

The idea for such a project grew from the first time of my first commissioned work I developed together with European dancers with the help of the Deutsches Institut in Taiwan. Further tours in different countries gave me the opportunity to confront my own way of working with the practical work in collaboration with people coming from different cultural contexts. It could be interesting to develop a piece in several different countries, which takes different culturally related faces of being into consideration.

The Western European discourse concerning dance is a very specific culture, which cannot so easily be transferred to other complex systems and their cultural contexts. But even within the European borders, there are fortunately endless differentiations and opinions concerning this issue. The main discussion which I had with all the participants in this project, is about fixation and definiteness. Which, how far and why things are defined in the score, and later, if they have to be carried out like that, or on the other hand, why things should be left open.

It is significant that every person has at least one interpretation. By strengthening out the constituting factors of the project (the work of the authors, the realization, the administrative coordination, etc.) and the disposition of the elements (dance-like movements, emotions, performative attitudes, the stage,

THOMAS LEHMEN





Razmišljanja o projektu "SCHREIBSTÜCK"

Thomas Lehmen

Prevela: Nelađa Prizmić

"Schreibstück" je autorsko djelo za ples. Koreograf koji ga postavlja u izvedbu kompletnu vlastitu varijantu koreografije po mom konceptu izloženom u knjizi istog imena, ali bez mog daljnjeg uplitanja. Svoju varijantu izvodim paralelno s još drugu dva koreografa istovremeno na istoj sceni iako oni bez mog uplitanja. Ono što uvijek primjetim je da se radnje ne nalaze ondje gdje i onako kako ih očekujemo te što tako, ono što je zajedničko pojavljuje se ondje gdje i onako kako nas boljeno. To prihvatiti, veliki je zadatak za gledatelja.

Čini se da sve to predstavlja teškoću nekom gledatelju stoga bilo su i neke kratke produkcije "kazališni ugovor" koji nalaže kako bi gledane scena trebala gledati i razumjeti: ne bi li se bilo ne sigurno, tačno, "ispravnij" strani. Međutim, ukoliko netko ima problema prihvatiti ono što sam vidim, kako ja mogu daljnje razgovor i na kojem osnovama?

www.schreibstueck.de

Space, Plan of Performance Area



Space, Use of Performance Area



Druga predstava ne kaže toliko u činjenici da ona nudi mogućnost promatranja sudžnosti u njezinu izvornom verziji, koliko u činjenici različitosti među ljudima bivanja i njihovim pokušajima da se pobede unutar konteksta i svoje teme. Teme su koliko brenje toliko i kompleksne. Svrhne ljudske funkcije, poput "Jebanje", "Pisak", "Umiranje" implementiraju se uvijek iznova u kanonima "Ljubavna priča", "Očajnička komedija", "Osobna isprijava" itd., preko kojih plešu uspješniji odnos prema projektu.

U vremenskoj liniji tri grupe jedne za drugom prate korakom objave sadržaja. Često se priprema jednodimenzionalna komada na određenim lokacijama ili poljima u prostoru. Svakom je isti za svakoga, a osim mogućnosti odmaknuti se od rigidnosti zadatog u interpretaciji strukture ili sadržaja, priroda linije ne umu da će drugi dvije grupe povesti iste teme u vremenskom završetku.

Većanje pokušaj sudžnosti strategije bavljenja strukturama. Neki svijetom objave svom dubrinu, druge svoje jednodimenzionalne elemente i izvedu ih isto tako svestno, prepuštajući u potpunosti odgovornost autoru. Drugi se zasto pomažu začuhalo vjerovatno kompozicije i identitet, umaknuti konceptu pokušajima da ga razliku navedu na drugi stika, bježeći u drugim identifikacijama. To postaje konstantno i razlikovano kao molitva pokud drugog što sudžnost može promakati i glasniji.

Neki ti svijet pojednostavljen i opskrbljen od strukture i teme tako da se njima više ne posreduje koristeći, nego pretpostavljanjem završetka, navedu metaforu, ili možda ne. U pojednini slučaju mogući je dovesti razliku bavljenja svim pitanjima koja se pojavljuju, bez ikakvog, i dopusti da ona sve produktivno uđu u izvedbu.

Ono što, naime, u svakom slučaju ostaje isto, osim za ljudski fizički, ali svu, jedn, stika, umak, jedu se, razliku, bavlju radom, govore mnogi gluposti, vole jedna druga, mao, i ubjege također. Jedno ne razliku po otkrit. Samo iznad na razni simboli i identifikacija čina razliku.

Stoga su i ove verzije dobre i zanimljive. Ne postoji bažd i bolja. Promatratelj zvana ni jedan stičeće i gubitak bolja koji ne bi bio primjenjiv. Promatratelj je bažd samom sebi. Ne postoji nikakav identitet koji se može promakati na svake individualnih radova. U najboljem slučaju, možda jedno na sudžnost prirodu, ili svjetla.

U poruču ni je ikakvo tog poručja, činjenica da razni u mogućnosti stika učimo čemu prihvatiti verzije, kako god god ona bile konstruirane, bile prošle. U vremenom sam se naučio bavlju razliku i time tak, i kad možda ni neprimaju ne odgovoraju moći ostaviti opazanje, "Nakon toga" čovjek se objeća bavlju, kao obično, učitelj od izuku potrebe u kulturnosti i estetskom odnosu prema stvarnosti.



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offener od šljake, nudiš da zajednički otkrijem pripadnost timovim simbolima.

U odgovorima o plesu čine živjeme linijama nčinog procesa (vijek je drugo je jedan aspekt, onaj poželjine odgovornosti). Pristojnost koncepta, nemogućnost stvaranja bica plesača u bijelom, vjerno osjetljivi prostoru, čijemu da se nakon pet minuta već osjetimo, shvađanje da se život poravna ipak samo u okruženju, da se spektakularni umetci već on sam pogled promatrači prekinuju iz jednog drugog svijeta u beskonačnost, da bi se sve to podijelo nužno je superbitnosti sa, li podjeli. To od onih bica zadržava jaku prisutnost umnog i šljake posredovano starih sebi i konteksta komada. Odgovorost vladajuć bica ne može se pronaći (Nimila i m na logu: "Schreibstück" je II - II).

Što izmognu male koda kažu da im je ograničena sloboda da prenosi vestiti stili i koda stiču, preko koda su razvijati?

Aprekivna izobila koda sloboda, može postajati jedino kao slobodni. Bica izgovori koda razlike iz više sloboda.

li da predložim pitanje, može li se naziv slobodni korištenje vestiti sloboda npr. slušanje vestiti slobodni? Jer, da li je sloboda reprodukcije vestiti slobodni simboli? Sloboda koja može preostati jer u predloženoj ili simboli.

U kazalištu i govoru veći je uobičajeno kodu sa predloženoj drugih autora, u polju koreografije su se pokazali sloboda i nčinjivim testovima.

li gdje stimo od "slobodi" sadržaj za materijal li u druge jama definicije struktura pokazuje kreiranje, sebi li drugu koreografiju plesača u području nepostojanja velikih odnosa konteksta i ograničene mogućnosti pojedinačno da deluju umetci li odnosa. Da li je plesac autor vlastitog plesa? Da li je plesac autor plesa koji može biti kao umetnik i koji u određenoj sceni plesaču neopozivno iznenađuje iznenađuje osjećaj, dolo iznenađuje, zapravo ono što izgleda. Događaj iznenađuje ipak nikako ne predstavlja veći oblik komunikacije sa svojim publikom, kao ni drugu govornu tehniku. Sve se može dati dogovor i dolo.

Kao što sam rekao, je mislim da je predloženo i nepostojanje koreografije bica, iznenađuje plesničarstvo u komunikaciji konteksta već sloboda da se izgovori od onoga, li koda iznenađuje, spektakularno od onoga što kazalište kupa. Događaj može od nje.

Reflections On The Project "SCHREIBSTÜCK"

By Thomas Lehmen

"Schreibstück" is an authorial piece for dance. The choreographer who translates it into a performance compiles his/her own version according to his concept presented in the book of the same title but without any further involvement on my part. The choreographer then simultaneously performs his/her version parallel with two more choreographers on the same stage again without my involvement. What I always notice is that the differences are not found there and where one expects to find them, and that what is common appears there where and in such a manner that is not desired. To accept this is a considerable task on the part of the viewers.

It seems that all this presents a difficulty to some of the audience members as they are used to finding a prefabricated "theater agreement" which stipulates how certain scenes should be viewed and understood, so as to be on the safe, right, "correct" side. However, inasmuch as one has problems accepting what one sees, how is further discussion then possible and on what grounds?

The strength of the piece does not lie so much in the fact that it offers the possibility for observing differences, in the execution of the various versions, as in the lack of difference between human beings and their attempts to affirm themselves within the context and sameness of the themes. The themes are as banal as they are complex. Fundamental human functions such as "Fucking", "Waking", "Dying" are implemented again and again in the dancers' "Love Story", "Exploration of the Peak", "Personal Philosophy" etc. through which the dancers establish a relation to the piece.

Three groups wander successively from left to right through the stage along a time-line, performing prepared one-minute pieces at specific points or fields on stage. The structure is the same for everyone, and they all have the possibility to go away from the rigidity of the given in the interpretation of the structure or task, at the same time knowing that the other two groups will perform the same themes within a time-lag.

The versions show the different strategies in handling the structure. Some perform their duty well, assembling their one minute elements and performing them also well, leaving the responsibility entirely to the author. Others truly put a lot of effort into obtaining their own characteristics and identity evading the concept with attempts to surpass it by imposing other images onto it, fading in other identifications. This becomes revealed through contrasting and observing view or the other which can be observed at the same time by the spectator.

Some simplify the piece for themselves, abstracting it from the structure and themes so that context is no longer mediated through those, but through the assumption of an all-encompassing, unquestionable metaphysics, or perhaps not. In a favorable case, it is possible to reach the level of dealing with all questions that arise, without avoiding them, and allowing them to enter the performance as a productive moment. The basic, however, remains the same in every case: every human being is the same, they all sit, eat, dance,

die, fuck, give birth, are born, talk, converse, love each other, hate, and kill as well. The only difference is in the label. Only expressions on the symbolic and identification level create the difference.

For the reason that the versions are good and interesting, there is no better or worse one. Observing from the outside, not one stylistic or genealogical criterion is applicable. This criterion is thrown back to himself. There is no criterion which can be applied to the conditions of individual works. At most, perhaps only on a consequent renouncing of these conditions.

In the beginning, my experience of that project - the fact being that I did not have the possibility to do anything except accept the versions, however they were constructed - was terrible. In time, I learned to deal with it better even when the results scarcely correspond to my own aesthetic sense. After it, one feels better, like showered, cleansed from the needs of cultural and aesthetic differentiation of what is seen, and cleansed from the necessity for the communal split on the basis of symbols.

In discussions with the dancers during the duration of the work process itself, one aspect always emerges: the one about divided responsibility. The transparency of the concept, the impossibility of hiding the being of the dancer in the white, brightly lit space, the fact that after five minutes everything is already known, the understanding that life still repeats itself only in cycles, that the spectacular inserts already at the gaze of the spectator are transformed from another world into something banal, and for all of this to be endured it is necessary to stand up against it or to flee. This demands the performer's strong presence of mental and physical radiation of their own selves and the context of the piece. The responsibility of one's own being cannot be transferred onto anything or anyone else. "Schreibstück" is either or. What do choreographers think when they say that they are limited in their liberty to convey their style as they are used to?

An absolute taboo rise freedom can exist only as utopian. Without memory, there is no difference for more freedom.

Alternatively, to reformulate the question, can one call the use of one's own lack of freedom as freedom, i.e., by using one's own privation? Because, as freedom is the reproduction of one's own stylized symptoms? The freedom that perhaps remains is in the overcoming of these symptoms.

In theatre or in music it is very common to work on pieces by other authors, in the field of choreography this practice encounters understandable difficulties.

On the one hand those "personal" tasks for the material, and on the other, the clear definition of the structure shows creative, self and other-constituted dancers in the area of tension of largely determined context and limited possibilities for the individual to act within this determination. Is the dancer the author of their own dance? Is the dancer the author of his/her sensations: one means to claim unique

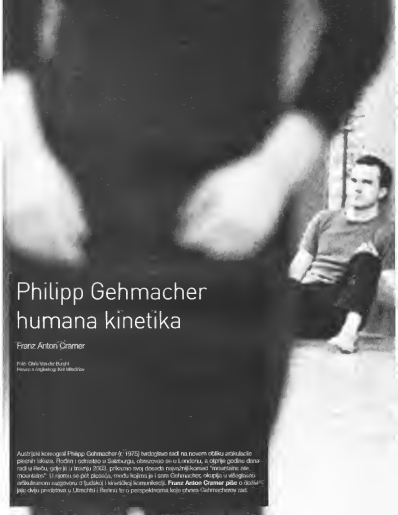
for himself/herself and which to a certain extent provide the instable basis for both: I feel, therefore I am, actually that what I feel. The impression of sensation somehow does not represent a higher form of communication with oneself, nor any other linguistic techniques. All are nothing more than impressions and images.

As I have mentioned, I believe that in the overcoming of symptoms and concentration in a being, the conscious presence of the dancer in the current context there is freedom to give things a direction and this is much less spectacular than what that theatre-arts often demands from us.

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Philipp Gehmacher humana kinetika

Franz Anton Cramer

Foto: Olaf von der Büsch
Prevedio: anglistolog Nina Medvedev

Austrijski koreograf Philipp Gehmacher (r. 1975) nedavno radi na novom obliku artikulacije plesnih pokreta. Rođen i odrastao u Salzburgu, obitavao se u Londonu, a prije godine dana radi u Beču, gdje je u travnju 2003. prikazao svoj dosad najveći komad "mountains are mountains". U njemu se plet plešuća, među kojima je i sam Gehmacher, okupio u složenoj artikulacionom razgovoru o ljudskoj i kinetičkoj komunikaciji. **Franz Anton Cramer** piše o dosad najjeftinijem predstavi u Utrechtu i Berlinu te o perspektivama koje čine Gehmacherov rad.

Razvoj planiranih stihova posljednjih je desetljeća bio krajnje bujan. U novijoj i najnovijoj povijesti evolucije trajno su se održali samo malobrojni parametri: a) (buna) karnifleskosti. Od demokratske, antilestidske emulsičnosti šezdesetih godina, od "pedestrian dances" Judson Churcha do otisnjenog sklopa zvučenja kod Jerômea Belia, od brasnih službenih operacija dvojca Morris Cunningham i Johna Cagea do kulturne performans, od šizofrenije neslaja Pina Bauscha do eksperimentalnih situacija Xaviera Le Roya, taj se žanr nazadivno proširio. Poput plina, čije je glavno fizikalno svojstvo neuspitno proširivo i tečno, pjes je danas možda dosegnuo svoj maksimalni volumen. On zauzima cijeli prostor koj mu stavlja na raspolaganje kazalište, kulturni menadžment i intelektualna snajlost.

Ne s tim su se totalnim odricanjem od nekada mnogo više definiranog predmeta mobilizirali i provokativne snage. One "pjes" bile ponovno kondenzirani, odvoje ga u pulsirajuću atmosferu mogućega i ušli ga u bose pod pritiskom, sposobne za najveći pritisak i u svako doba spremne za potrošnju. To što ta - konzervativnija - nastojanja neko praz obzirno razpravljanje o tome što je ono što pjes zapravo čini samostalnim, što bi ga moglo odlikovati u odnosu na druge oblike prikazivanja - taj nedostatak čini tradicionalne percepcije kritike pjesa, usmjerene prema aliteraciji: tako beznačajnima, ali i tako učinkovita. One obilježavaju stalnu vrijednosnu i strukturnu sudbu od kojih se pjes u komercijaliziranom kulturnom okruženju teško može obraniti. Jer tradicionalno razumijevanje pjesa prepada to da se on mora pokazivati pod imitirajućim predznakom, spektakla, erotike, bravure. S tim se trijadom povstaju riđe da se može pogrijeti i ušiti bezazlenim sve opasno, sve subverzivno tog žanra. Stoga pjes, zeli i biti primjeren nasljeđe mora biti ljubak, mora zabavljati, i mora u svakom trenutku objašnjavati sam sebe. Inace se odbacuje kao "intelektualan" i "konceptualističan" i smješta se u nisu umjetnosti. Neka se onda sami gledaju! Novijim, naprednijim oblicima i stilikama pjesa odnosno koreografije ne pristanje se prihvatiti skizme karaktera.

Stoga sa na žalost može osjetiti tupi vonj odmrtnosti kad se koreograf, kao rezultat temeljnog refleksivnog procesa o svojim postupcima, i ponovno okrenu paradigmatu koje u konzervativnom smislu tražaju imati veze s nekom "bi pjes". Kad se, dakle, za oblikovno pokazite ponovno uzima jedan specifičan oblik kretanja i pokretljivost - takozvan "često kretanja" Kad se djeluje iz materijalnosti moćja tijela i njegovih knističkih odnosa, umjesto da se podjarmu neko otisnjen-konceptualno usklavljenje vlastitog misaonog procesa. Povezivanje tih dvaju postupaka, tak rijetko uspijeva onako sretno i u jednom posebnom temeljnom smislu onako problematično kao posljednji put u "Projektu" Xaviera Le Roya (2003). Tim koreografskim podrijetlom na granici između umjetnosti i igre, slučajnosti i planir-

nja, prozračom iz ponavljanja procesa "kritike spektakularnog uma", neko se mora odvojiti da je postao komad velikog kalibra. Ut ostalo, on se bavi vizuom antilestidske i autentičnosti, djelovanja i njegovih pravila, kopiranja i neovrhovitosti umjetnosti. U tom kontekstu pjesnik ne komunicira kroz ulogu ili tehničkom bezvrijednosti i važnosti svojih osobnih poruka, nego samo kroz pravila igre (na primjer u obliku igara laptora). No stodočno u svakoj igri vrijedi: ona je smirno obična, i to tim više što se više "samo" igra. Modusu teatralnoga ne može pobijati niko bio u njeu jednom ude. Ma koliko se osjećalo ono "vani", gledatelj i njegova poruka za "emulsiom". Prije tom je priprankom "Projekt" sa svojom gestom analitičke dekonstrukcije. Pokazao je da se samo knižkom, takoreći detancijom stavom još ne ukazuje ni na kakav nov smjer. Stoga je za mene jedan od srednjih zaključaka koji se mogu izvući iz mijenja o pjesu posljednjih godina taj da se ne možemo odici neke kategorije "bitnosti". Ne pripadati pjes i koreografiji - razumijene kao samostalan oblik proizvodnje smisla - s obzirom na neku takvu "bit", dakle uopće ne odriču potragu za nekom dubljom osnovom za specifičnu aktivnost pjesa, štoviše, u ime temeljne kritike spektakla možda i zaigrati postavljanje takvog pitanja - takav stvar zabava jedan instrukcijski put približavanja pjesu i bavljenja njime. Možda zbog ai mogu ići u obitnosti pjesa prosto iz jedne proturječnosti: dvostruka okrutna dialektička gesta čuvanja. Jer govornik o pjesu uvijek znači i pregovara o specifičnom odnosu igrosa i some, to znači u verbalno objašnjenju kulturi brani sposobnost da se traže i razvijaju dužice, možda primjeraniji putovi spoznavanja. U govoru o pjesu bitnosti mogla bi bi skrivene namjene da se nasuprot pojmovnim apstrakcijama madačkih i intelektualnih svijetova života postavi nepojmovni oblik komunikacije: koji je ipak crtače iskazne snage. Drugim riječima, utopija pjesa (a umjetnički oles moderne nije zanimiv bez mijenja same utopije) mogla bi bi zastupanje jednog oblika namjene i susreta a one strane tradicionalnih, logocentričnih staza bar kao oblika mogućnosti te održavanje budnim sjećanja na predverbalno u ruku verbalnoga. Upute ne to mogu se reći još odak se um počeo obilgati svojoj vlastitoj kritici. Premda se u konceptualističkom mijenju klasizma još radi o suprotnom pokretu, "Fenomenologija duha" Georga Wilhelma Friedricha Hegela (1807) svoj prikaz pojavnih formi duha u tekovima koji se umjenju razvija kao sve veći gubrik forme, kao dialektički izlaze. Kod Hegela "kap u ljudskom liku" još nema duha, ona je mnogolika, zbunjena i mračna.

"Proda koja se vrtica u svoju bit upuća svoju živu raznolikost, koja se upoređivanja i prespice u svojim kretanju, u nabiru kvalitete koje je "pokreću unutarnjosti", i ta unutarnjost privi je još jednostavna tarna, on nepokretno, on bezobličan klanen" (str. 511).

Na upravo je zadaća umjetnosti (uz ostalo) da ukloni takve teme, da razgleda "pokrivač unutrašnjosti", da rasvetli scenu.

Stoga istovarac sjedineva obće u mjestnim prednogi i samosvjesnog lika, a se dvaznačno, samima sebi zapanjena bi: ono izvorno koje se hiva a besvjesnom, apenjuu ono jedinstveno unutrašnje s mnogopoklovenim vanjskim tomu mali a jasnoćom izvanjsenja, utječu jasnom duboke, teška razumljive mudrosti " (str. 511).

Tu je dani klasični suprotnost između ideja i njene vanjskog oblika, kao između sadržaja i forme. Ono promjenjivo iako i krstajno sredstvo je sa s onim nepromjenjivim (pogotno kao posudom duha). Zato je vanjska suprotnost ne smije trzati. No ujedno je ona nezadržana, i svaki dok se upadne ima posla s oblikom te diske s nekom - uvijek pojedinačnom - formom.

"Ta je forme noć u koju se supstancija izdela /
učinila se subjedom. Iz te noći bise izvjesnost
same sebe uskrayše običajni duh kao obik
celoboden od prirode / svojego neposrednog
postojanja" (str. 514, m. 4. kuzje)

Lik, kao zvučnitska, puka pojava: uvijek žel upućivati na nešto što je u njemu sadržano on to - naposljetku - ne može. Jer on ustaje - kao tijelo, kao nes ekstenzije - u protugutosti, u kontingenciji (žvug tijela). Taj se paradoks može još razgovornije imenovati s pogledom na pjes. kao upućivanje formiranosti lika i kao formiranost koja u kretanju ujedno uvijek izno-
vava

tož budnovat, više naučedivij antagonizam otki-
la i knjižarja, koji prije svega može i klesati,
ali koji ga i isporuče na međunarodna djela u
Kiparstvu, to proučavanje statičnog mijenja
može i na način koji dostiže prepoznati kao
pitanje koje se postavlja u pjesni. Pri knjižar-
je uvijek udjelio od svojega vlastitog
političarstva, koje on u svojoj vlastitoj proved-
bi pak ujedno uvijek iznova postavlja
potvrdnjava otki. No kako nešto tako pro-
semo, performativno i neodređeno poput knji-
žarje (iđe je njegov supstancij) kao bi se ono
moglo nazvati u ideju, u pojmu, u samostal-
ni u vlastitu izvješaj? Može stupa naprotiv
duhu? Kako se može doći do određenog
shvaćanja, kako od predmeta zovra do njegove
apozicije? Kad knjižarja (ženski, ljupki, i
muški) kao "neka" treba predstavljati život i
bar neki oblikovi baka kao takavi? To nije
pali neki općine baštinjenje i iskustvenost
neke uslova Pore - to je, naprotiv, blago
ždranje može same pjesni umjetnosti (mri
kurzu). Tim se gredna krajem iđi stječe u
Napući Njemač Alois Hirt opia klasističkim
poznati onih živih lepova iđi iđi iđi iđi iđi
stječe iđi Lucy Hamilton

Kant je poznavao takve granice između onoga
što se može i ne može uvjet - bar na
području transcendenca. Hegel ne bi priznao
takva ograničenja. Za njega DUH uvijek sve

izjama (tj. nepojav, isključivost) i njegova vlastitost kako bi ih uvrstilo u svoj sistem pojmovâ (u apstrakciju), kako bi ih potčinio. Svijet po tome što nastupa u apstrakciju – i bolje povratku u taj razgovorovani, onamo gdje se razlike pokrivaju unutarnosti i tek je osloboden od svoga prirode.

Na svijet svijet forme se žustro protivi. On je uzgaj konkretno, protugužno i nemoguću u njezinu kraj zor. Kip Antunije Čarova "Plesadica" nastao između 1889 i 1912, danas u posjedu Državnih muzeja u Beogradu, paradigmatički pokazuje to protugužno klasičnu preobliku u sliku, one nazrebuje ekstazu i čak uživa u izjem obinama svojega vlastitog tijela koje se držešnje optužuje pod neizmjernim teniskom halimom. A ujedno je posve komponentna celina, podignuto tijelo, oblik pojmovâ i apstrakcije "plesu" kompoziciji koja se na treća kretnost prema stalnom formiranju vlastitog lika u prelaženju iz jednog pokreta u drugi, nego svojem razvijanju u posmi. Vredno, ono izrazito, osjetljiva simulacija kretanja u pozicijskoj i pomjernoj označava onu aporiju prevredne vlastitosti koja je upravo smisla u forme malene da bi trajala na svjetlu duha. A upravo žvost, diferencija, one nekompatibilni i dalje "bismo" tijela koje pleše – svi je to izbrisano. Ples i kretanje postali su idiom. Za svoje izvanjštje ta je ideja uzela lik ljudskog (ženskog) tijela.

Mislim da la zakučasta posredovanja između jednog samosvojnog oblika – koreografije – plesno formirane ideje – i formacije druge supstancije kao prolazne slike kretanja, kretanje kao protugužno svakom trajnom liku: govore ponešto o plesu kao suverenoj iskaznoj forme. Na to upućuje sam Hegel u svojem poglavlju "Živo umjetničko djelo" kad kaže: "U tom završetku je u potpunosti vlastnost duha je odobro sa sebe posebene domove i razlike prirode" (str. 529). Tijelo pomaže duh u prirodu, ali ne pripada više njegovom području izjektivu. Ono ostaje podignuto izmaternalno, a ujedno i instrument kao medij odobavljanja i harmonizacije.

* da u svojem prikazivanju bude kao predmet dvog sepoiva: da se ne rađa samo iz svojega poma, nego da za ik ima sam svoj pojam, tako da pojam i proizvedeno umjetničko djelo znaju jedno za drugo kao jedno je isto" (str. 514)

Čini se, dakle, da s odnošom jasnoći, jaske konvencije, i pomnošosti, dike apstrakcije stvori složenije nego što je postulat žer zamajati kerčica, pšeni i konjogreška krugovi. Slova puko žibelskog i onoga što se o tome žibelskom može pisati iho obito pak nisu baš tako jasno odvojene. Naravno, drugo je pitanje jesu li te kategorije uopće primjerene predmetu - životu, pšeni. Lucie Ingartje to kaže u svojoj knjizi *"The Way of Love"* (2001/2002). Jer ona se energično protivi u žibelskom mišljenju uobličenom natkonepju svijeta na aporijau i nekoj predmet, na sužbi i obzku. Po njoj, ta više žibelska izbaž tomo da sve uči samo

edem, da bi jo priključili subjektivizmu i time
zanemarili vedno odnosi med njima.

"Nada se nadešne tradoje mnogo bavla
'govornim d' a gvor o svela je na gvor
zajedno o stem svazima. Što pretpostavlja
zajednički univerzum i njegove o trima bez
prve komunikacije među nama samim. No
to tada još nije stvar komunikacije između sub-
jekata: čak i gošim razlikost odnosa pred-
met o kakovu počnu razgovor" (str. 71)

Ingeny priedņē za nov drūdsr obk jezka i govora, ksko bi se postigle jednakviednost u svojo sozreajv, izreajv, zviera gūdi.

"Da li bismo komunicirali, bitno je da nas drug dodirne, oslobađajućima. No još ne znamo to dodirivanje najdina, ojam onako kako smanjuje blanu zlobu, seducivana" (str. 185).

I za duga zabludjenja napliven dovodi u blizinu svojega cilja. Nema, ma koliko se grubo skula kognitivna pozadina problema, rasprava o tome što bi pla mogao pružiti u životu i funkcioniranju društva, koje potencijale buđi i koja područja dovodi u pitanje, protivstava o ne plašat moat da se baš upravo takvim postupcima koje za osnovu uzimaju bijelost, naravno, za osnovu koja sama za sebe nema ni moat, nego je je potrebna specifične oblikovne forme kako bi o samoj sebi nešto mogla saopćiti i drugima: s njima komunicirati. U tom smjeru pla bi mogao polagati pravo na svoj temeljni prenos, mogao bi tvrditi da se njegove veljane prošle dlelo i one strane logocentrima, mogao bi postat važna u razmatranju.

"Gdje je čovjek pokušao pristupiti drugome kroz govor, a da to nije već bilo uračunato u isto, koje poručava njihove razlike i pretilosti njihove komunikacije u tautologiju, ved programnu scenografiju, dvoglasni monolog? Čini se da se čovjek u razvijanju kulture, povijesti, nije prestao udaljavati od samoga sebe" (str. 481)

Pri tom se za ingasay nepošto ne radi o tome da dovede u dvojbu logičku konstituciju španske par se. No u nязnoj argumentaciji mogla bi se kao dodatak toj logičkoj formi pronaći formula jednog modusa kmetičkoga - poziv na ples - ples posvete umjesto čudjenja, ples ljubavi i osimka.

Prvi razmatrajući to pitanje, podrazumeva se tekst dostavio dolazi od Philippa Gnehmehra. U njegovom komentaru "mourning and mourning" (2003) bilo je otkriveno nekoliko sličnosti s "La voie du l'Amour" Lucie Ingary (originalno izdavanje objavljeno je na francuskom). Osim toga je bio presudan sužen s Gnehmehrovom odlikovanom formom zornosti kreiranja i kopiju u kojoj se put proba nova vrsta književne komunikacije. Metoda je to drugo oblik postavljanja blizna (fotografističke komunikacije) nalik (temeljno nepredvidljivo) na to koje se zabla Ingary i koja je konstitutivna kulturni ve-

odavno razvija kao zajednički oblik biva pojednina u svojem njihovu apscipionom kontaktu U svakom slučaju, ono se kao prijava ophodnja s konkretnim umjesto apscipionem odnosima moći diskurzivnosti ili žudnje rde temelja društva.

Ovaj tekst, dakle, pokušava pokazati način o umsku, o djemu koji je na mene ostavila Gehrmachera korografika praksa. On treba pokazati kakva je ponuda, kakav je potencijal sadržan u ovom korografskom materijalu i zato mislim da se, naglas i se razlika.

Gehrmachera korografija u odnosu na tradicionalno razumijevanje plesa, mogu izvesti tako dalekosežna zaključa – pri čemu je, naravno, immanentna opasnost diskurzivnog anekdotiranja, neuspjeh komunikacije zbog takve hermeneutika žudnja. O tome se odluka može donijeti tek na kraju teksta, a vjerojatno čak i tek mnogo kasnije.

Gehrmachera predstavu "mountains are mountains" video sam više puta. Sjedeći razmišljajući o toj korografiji za pet uvođača rezultat su razmatranja i refleksije o tome. Zato je moj susret tekao u koracima – dakle u nekoj vrsti kretanja. Tako sam prvi put video još svega događaja. Video sam kompozicijske odluke. Video sam neizmjeru korografsku budnost. Mogao bih reći i nepočetnost koja je postala tekuća. Kad bih morao tražiti neku usporedbu, rekao bih: video sam kako se prilično hladan planski potok obnavlja u dolinu, preko koje se stupnjeva akumulacija širi u jezero, da bi zatim tekao dalje i ponovno se udijelio u vodnog pojta. Ne radije bih napuštao šljunčane polje iskih opisanja i pokušati stati na čvrsto tlo, name postati pomnožno jasne, točne i opisi.

Prvi sam put video "mountains are mountains" u ucrtskom Akademijom kazalištu kao dio programa Springcinema 2003 – 10.18. travnja u 19 sati. Kad ulazno u dvoranu, Boned Huwe već čeka, naslonjena na zid. Svjetlo dugo ostaje uključeno. Drugi – sami, sobajni, kamerni – dolazi u kut. Sa nosa svo-pastinu ojaču. Duga su razdoblja nepočetnosti, tu i samo ruks se šire u malim pokretima. Pogledi petoro plesača načesto se spuštaju na tlo, prazni, bezzadržani. Naginjanje glave, uvlačenje grudnog koša, promjene položaja stopala – i to je već sve. No to postaju sami događaji kretanja. Zatim se uočavaju trenuci prisustvovanja od samokretanja. Gehrmacher diže obje ruke na grudima iznad srca, i dva-tri puta oponaša situacije. To izgleda i po intenzivnosti pogleda usmjerenog na samoga sebe, kao žak, kojemu sledi osluškivanje. Dugo se nastavlja na toj granici prema mirivanju. Svaki pokret ima odjek, ali je on uklođen. I onako njam. Premda se mnoge figure, referencije, fraze ponavljaju ponekad trnogačito, napetice uspijeto: to se jedva primjećuje.

Još su uvijek svi nagurni u svoj kut. Na strnjama je zvuči mikrofoni. Kad ce se početi govoriti? Gdje se skiva komunikacija? Umjesto da odgovori Gehrmacher pada svom dužnom na tlo. Nitko ne reagira niti lo zamjećuje. "Pokušaj unutrašnjosti" ne dila se. Njih petoro

utrobu je u nadokupljen svijet – nepokretno planine – no koje se ipak u jednom trenutku pomiku s mjesta. Postupno se prepoznaje suzdržano strmičko, a i temeljno približavanje iznuvije odgovorano, prosjeđeno kao impulsi koji traju, zvučani podražaj – trenutni, intenzivni, prolazni.

U takvom suptilnom oblikovanju nastaje još neodređeno – neka vrsta negativnog neoklonizma, anti-Ladiceon, beživotno plesanje, nagurno gusto jedno uz drugo, i nekoliko odnubavani jednom zajedničkom djem. No oni se ne nastavljaju u zraz ili kretanje, no ocentro u saopćavanje. Jednostavno su tu. Ne nastaje slika boli, uskraćivanja, oslobađanja, u krajnjem se slušaju radi o čuđenju, svadenom na reduirani oblik. Kao što je Lessing tražio "plodni trenutak" (prvi onemir nauki klesacima, u kojemu se apstrakcija i zor razgovoraju u ideju), Gehrmachera dinamika nepočetnosti djeluje kao odgovor na unutarnji prevlađivanje, na upravo nezrečanu nuždu, na egzistentijalni problem. No moment saopćavanja nije dan kao zguglavanje, nego je tekona homopetisti razmjeden u kinetičku beskonačnost. On ostaje sluzja i naznaka, a na iskat i stajdi tina. Ali tina je ovdje radikalna, kompaktna. Sve se čuje. Čuje se život koji umre, kao što se nodu čuje desanje pokraj sebe. Nedostizno. Nezaustavljivo. Ali i ujedno Dobrija bitna. U tu motvaku tekstu, u taj kinetički obrazac uklopljeni su elementi jezirnoga. Iz velikog zvučnika dopiru neobični zvukovi koje se pokušaju kao bježljivo poluglasen švedski monolog. Kasnije se može čuti daleko dozvanje ljudskih glasova, zatim aforistička opazivanja o odnosima bitne i udaljenosti: prvo u mikrofoni, dakle govorene prema zidu, a potom očudena kao rekombinirano molitvo.

Tak razmatranja nekon izvedbe otkrivaju svu doajadnost u oboru teksta. Jer u "Person" Ingmar Bergmanna Ly Ulman turneja objemlju glumicu čije referencije govori neki drugi glas – glas nečije negovateljice. To pomaganje saopćane snage – od autentičnoga u zvanjsteno, od subjektivnoga u predaju, od njemosti u razbavio, od jednoga u drugoga – prozima i "mountains are mountains", komad o sposobnosti miranoga korografskih [i] avnira odrednih, upravljanih pogledima atodnih plesateljica.

S takvim su radom na (neposrednu tek budućim) osnovnom trenutku plesa u skladu [i] se njega su krivil referencije Liza Ingmar et "The Way of Love". Boned Huwe prvo ih govori u častom obliku za mikrofoni i samo za mikrofoni (kasnije se i to može čuti simplirani kolaž iz tih referencija). Ona govori okrenuta leđima publici. Zapravo više mirnja nego što govori. Ali govorenje prema zidu, dakle bez neposrednog dialoškog partnera – ako je jedna od umirućih karakternistika jazika aforisti, tj. on je usmjeren PHEMA DRUGOME – tada u svojom vlastitom predstavljanju imple-dine još samo on naglađa, ono je parfama-tino zanijmljivanje.

Predzadetak tekusa hemerističke oskudnosti, s "mountains are mountains" porovno sam se susreo u Berlinu, na "Köpenickermen Nr. 8" u Podewilu, na predstavi 5. svibnja 2003. u 20 sati. Na početku NISTA - uzemljavajuća praznina. No tada nastupa dramaturgsko prepletanje, odnosno točnije prepleteneći: koja ofriva samu sebe. Mali i nježni pokreti, njihova uskladenost, stih od samoga sebe naznačuju bavljenje jedne specifične forme - name plesa kao knjiškog događanja - doazdašnjim, vlastitim i nedozvoljenim pravilima i načelima. Oni tako odužavaju proces suočavanja i komunikacije sa samim sobom kao i sa situacijom uvedbe i onima koji prisustvuju toj situaciji, gledaocima koje upravo i uspostavljaju situaciju izvedbe - dakle društvo samo-sposustum(evanje). Jedan se usuduje udijeliti od drugih i uzdužno opipava iz tog početnog "krda", petoro se plesača naspočaja u prostoru, dijelom ležajući, dijelom hodajući, dijelom sklanjajući, probat zagonetnim gestama pogleda koje se onajtraju. "Wel ubrzo nastaje sva prijednost. No zato postaje razgovjetnijim i jasnije zamjetljivim romijanje antukacije - igra pitanja i odgovora, prikazivanje jednoga u drugo kao u instrumentatnoj kompoziciji kretanja, gesta, dinamičnih pomaka. Karakter kompozicije djeluje možda spornije, i bar još jašnije očito i važnije nego pri prvom gledanju. Opelne postaje zajedničkom grom, procesom kod kojega svi u kretanju u svakom trenutku nalaze same sebe te pritom istodobno posvećuju punu pozornost onome što čine drugi. No tad jedan od njih stane posmatrati vibrira. Drugi počinju brzi, tapkajuće navode kose. Iznemada dolazi do ubrzanja. Ali to se ne može posve razikovati od pomeračaja.

U "Mountains are mountains" ples više ne utjelovljuje djelnu osobu i tjelo, odnosno osobu koje se usvjetljuje u tjelo. Ples je nešto što se ovojlo uspijeh zastoju, čak guštenju. I što se uvijek znova raspada na svoje pojedinačne momente. Žanre i dinamičke gesta i pokreti više nisu izraz nekog jedinstvenog stanja (samo)opodajanja i suverenog oblikovanja simala. Oni su hvatnje u jednaku mjeru u kojoj neopozivo razvijaju forme.

Jednako tako i kruta, paratekhične provale erupcije i uklođenosti: snage i usmjerenja, upućuju na jednu drukčiju dramaturgiju, motivsko škrivanje u koreografiranoj vidljivosti. Blat taj nad na dinamičnom upodjeljivanju na nepovratnim pozicijama, no koje su suptilno ugođene i provanute, hvat neodgovorost predstave. Uspikot svih fragmentarnosti, vieda jedna obvezujuća dinamika "njaka" - ma koliko konsta i rukovoda ona imala. U tome uvijek znova nakratko zahtijepi neki utopijski moment (gijum zblat u šjunđanom kontu) njaka koja vodi preko horizonta... I, ukoliko nemogućnost bližine na mora bezuvjeka znači tozino osamljivanje, apsolutno spadanje u s šrejetu. Drugi su u satoj poziciji. U pokušaju da se ovrsta razbidi: da se pokrene ono što je napomeno i da se to kretanje otkriva u zajedničkoj skizmi, u zauzimanju umjetničke poz-

cije i osnovni sponzumiranja - u tom cinu vidim jzgu Gehmcherova plesa u kojemu se formiraju odlučna gesta jednog knjiškog humanizma.

Plesom, međutim, uvijek viede rođenoš Lucie Ingram, koji se u komadu više puta otmrju. U brzini onva viedbe zapisao sam: "No one can say the whole without using that communication is made impossible". Recenzija zapisao glasi: "No one can say the whole without making exchange impossible". Ovaklo i onako, namirna uvijek ostaje ograničenom i uvijek ugroženom, možda upravo kada se odjeka u najboljem, u komunistanom smaku. O tome se red u "Mountains are mountains", i to postaje bitno upadljivo kad Brynjar Baldin i Michkatzu Matsune na kraju stipe okrenuti jedno preme drugome i dohvatju se vodoravne nožnih prstiju i nosovima. Nekom onoga što je prije toga videno, to je upravo šokantno. I otklanje je kad se ponovo odvoje. Jer isušile je razgovjetne stihne, čak jasne evdanost koliko je ta bližne "zruđena". "Kako postupam s tim da nisam neovisan - de na mene upuću djela drugih ljudi. Možda sam ovan. Ovinost koja u životu pomeže omogućava povazovanje s onim što stoj rasupio", pše Gehmcher u jednoj bilješci uz komad. Kretala se tim uskim rubom, s kojega se lako može past u prazno povazivanje ili u šupli petos (kojega sigurno ni ovaj tekst ne posva idem), ukoliko kolko se daleko može vo s redukciom, uklođenjem bližne kao humane praksa, a da se ne izda i i samo dovode u pitanje humanistička dimenzija, nad koreografsko, što znači specifično knjiškost i komunikativne odgovore na ingarajnu temu "kako dopustiti da drugi postanu prisutni - čak ih i učini prisutima, ne polazu pravo da se bude njihov temelj" - to je tajna umjetničke praksa, ona polazi od stanja stvar, ona se bavi zbljom, ali je vlastitim, nasljednim, samonačjenim i očekivanim pravilima prevaru u nešto specifično, unikat, u kojemu ona pokazuje spoznaju. Unikat: te praksa stvara specifičan prostor oblikovanja suočavanja, "mjesto na kojemu je ono intimo moguće s mjerom, zahvaljujući poštovanju za jašnoga i drugoga".

Mogućnost da se tjelo u nekog pojavi učine tako relevantnima i točno definiranima i inteligibilnima i da im se ne odutne njihova duboko vlastita neprobodnost: mogućnost plesa, dakle, kad pokušaja da "se u kretanju u svakom trenutku nalaz samoga sebe te se pritom istodobno posvećuju punu pozornost onome što čine drugi", dugo i možda nigde rje bika prikazana tako razgovjetno kao u koreografskoj umjetnosti Pripčaja Gehmchera. Jer one povezuje bitnost, zori i oblik na radni koji ni "izdaje" neku "suoštanciju" onome predmetnom: ni ono živo zahvati u pojmu. Naprotiv, ono ustroje na konkretnom momentu susreta punog poštovanja s onim nedostajnim onoga uvijek promjerljivoga.

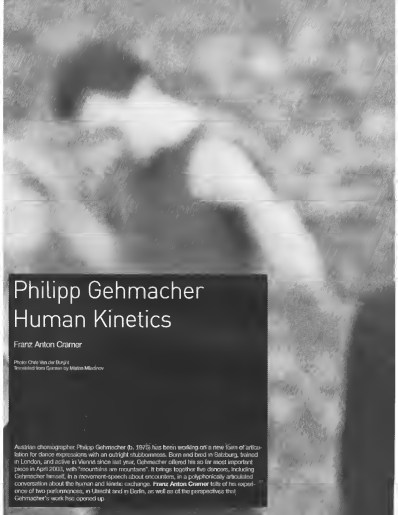
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Philipp Gehmacher Human Kinetics

Franz Anton Cranner

Photo: Chris Van der Burgt
Translated from German by Martin Madsen

Austrian choreographer Philipp Gehmacher (b. 1973) has been working on a new form of articulation for dance expressions with an outright stubbornness. Born and bred in Salzburg, trained in London, and active in Vienna since last year, Gehmacher offered his so far most important piece in April 2003, with "mountains are mountains". It brings together five dancers, including Gehmacher himself, in a movement-speech about encounters, in a polyphonically articulated conversation about the human and kinetic exchange. **Franz Anton Cranner** tells of his experience of two performances, in Ulm/Leicht and in Berlin, as well as of the perspective that Gehmacher's work has opened up.

During the past few decades, the stylistic development of dance has been exceptionally stormy. In the most and most recent history of evolution, only few parameters (or 'essential' features) could assert themselves in a sustainable manner. From the democratic, anti-elitist emphases of the 60s, from the "pedestrian dance" of Judson Church, to the quotational assembly of meanings of Jérôme Bel, from the exquisite coincidence operations of the duo Merce Cunningham and John Cage to the performance culture, from the examinations of violence of Pina Bausch to the experimental situations of Xavier Le Roy, the genre has expanded inexorably. Like some sort of gas, the main physical feature of which is undroppable spatial expansion, the dance has perhaps achieved its maximum capacity. It has occupied all spaces that the theatre, cultural management, and intellectual daring could offer.

However, parallel to this total renunciation of the formerly far more narrowly defined object, countervailing forces have been set off. They want to condense "the dance" again, to distill it from the pulsating atmosphere of the possible and fill it into highly durable pressure bottles, which could be set at disposal for consumption at any time. The fact is that such - preservation-oriented - efforts rarely walk along with a serious debate on what actually makes dance autonomous, what might be its distinguishing feature with respect to other performing arts - and it is precisely this shortcoming that makes the traditional positions of dance criticism, which aim at affirmation, so irrelevant, though at the same time so effective. They continue to mark value and style judgments, against which the dance can hardly defend itself in a commercialised environment. For it belongs to the traditional understanding of dance that it should be determined by three elements: spectacle, eroticism, and virtuosity. One hopes that this triad will be able to ban and disarm all that is dangerous or subversive in the genre. Therefore, if the dance wants to be noticed, it mostly needs to be cute, it must entertain, and it must explain itself in every single moment. Otherwise, it will be dismissed as "intellectual" or "conceptualistic" and shoved into the art corner. Let these dance people look at themselves! No acceptable expressiveness is granted to the new, up-coming forms and styles of dance, i.e. choreography. Therefore, in an awkward way, one feels the musty smell of apoplexy when choreographers, as a result of a thorough process of reflection about their doings, turn back to such paradigms, which in the conservative sense are supposed to be concerned with an "essence of dance". When a specific form of movement and of mobility - of the "pure movement", so to speak - is again set up as the creative starting point. When elaborations are based on the immanence of the body as medium and on its kinetic relations, instead of undertaking a quotational-conceptual disclosure of one's own process of thinking. Only

rarely does a fusion of both methods succeed so happily (and so problematically in a very basic sense) as it has been recently the case in Xavier Le Roy's "Project" (2003). One certainly cannot deny that this choreographic venture on the edge of art and play, of coincidence and intention, born out of the repeated process of "critique of spectacular reason" has turned out a large-calibre piece. It deals, among other things, with the relationship between artificiality and authenticity between trade and its rules, between the usefulness and purposelessness of art. In this context, the dancers do not impart themselves through their roles, their technical virtuosity or the urgency of their personal messages, but exclusively through the rules of the game (in form of ball games: for example). However all games have one rule in common: each of them is for real and even more so if "only" a game. Nobody who has surrendered himself to the ways of the theatrical can ever escape them. Even if the "outside" the spectator or he search for the "meaning", and ever so zoomed away it was this hurdle that made the "Project" with its air of discourse analysis, come to a standstill. This has shown that the critical and at the same time distancing attitude alone is not sufficient to show a new direction.

Therefore, one of the crucial conclusions in the dance thought of the past few years is, in my opinion, that one cannot dismiss the category of "essentiality". Not to approach dance and choreography - understood as an independent form of the production of meaning - with a question about an "essence", that is, not even to start searching for a deeper reason in the specific act of dance, or even to forbid such questioning, perhaps in the name of the fundamental criticism of spectacle - such an attitude blocks a revealing path on which one could approach dance and deal with it. The basis of my hypothesis about the essentiality of dance is perhaps itself a consequence of counter-reaction, a dialectic gesture of preservation turned over for the second time. Because to speak about dance always implies dealing with a specific relationship between logos and soma, that is: defending the ability to seek and develop other, perhaps more appropriate ways of communication in a world-stamped culture. In speaking about a dance of essentiality, there might be a hidden intention of contrasting the conceptual abstractions of the worlds of media and intellect with a conceptless and at the same time eminently assertive form of communication. In other words, it might be the utopia of dance - and the artistic, modernist dance is itself unthinkable without the thought of utopia - that would establish a form of exchange and encounter beyond the traditional, logocentric tracks: at least as a form of possibility and keep alive the memory of the pre-verbal in the guise of verbatim.

References to this have been present ever since reason has begun to subject itself to its

even criticism. Even though the later Enlightenment idealist thought is still concerned with the contrary movement, the "Phenomenology of Spirit" by Georg Wilhelm Friedrich Hegel (1807) has developed its presentation of the forms of manifestations of spirit in changeable shapes as an increasing loss of form, a dematerialisation. For Hegel, the "status in human form" has yet no soul, it is multi-form, confounding, and dark:

"Nature, turning back into its essential being, degrades its multiplicity of life, ever individualizing itself and confounding itself in its own process, to the level of an unessential enclosing shell, which is the covering for the inner being. And as yet this inner being is still simple darkness, the unmoved, the black formless stone" (JG VII, a, 696)

But it is the very task of art (among other things) to lift the darkness, to air the "covering for the inner being" to lighten up the scenery

The artist therefore combines both by blending the forms of nature and self-consciousness, and these ambiguous beings, a riddle to themselves - the conscious struggling with what has no consciousness, the simple inner with the multiform outer. The darkness of thought melted with the clearness of expression - these break out into the language of a wisdom that is darkly deep and difficult to understand" (JG VII, a, 697)

What is given here is the classical opposition between the idea and its outward communication as an opposition between content and form. The changeable in shape and movement is fused with the unchangeable (the concept as a vessel of the spirit). Therefore, this outward opposition must not last. At the same time, however, as long as one deals with shape as such and also with an - ever individual - form, it is inevitable:

"This form is the night in which the substance was betrayed, and made itself subject. It is out of this night of pure certainty of self that the ethical spirit rises again in a shape freed from nature and its own immediate existence" (JG VII, B, 703, my italics)

The shape as an outward mere appearance always tends to refer to its inner being. But it is - mostly - not able to. For it persists - as a body, as its exterior - in the expanded, in the contingent (of the physical body). This paradox is even more clearly identifiable with regard to dance as a guided forming of shape - and a forming that at the same time always vanishes in movement.

This weird and rather inconspicuous antagonism between shape and movement, which above all troubled the Neoclassicists, but at the same time inspired the most mesmerizing works of sculpture, the counter-movement to static thought, has perhaps never been clearly

recognized as a danced-out question. For movement always heads away from its own assertion, which it at the same time establishes again and again in its own realisation: the assertion of shape. But how should something so process-like, so performative, and so undefined as the movement (where is its substrate)? How could it develop into an idea, concept, independent intuition, into its own awareness? Shouldn't it stand against the spirit? How can one arrive at a certain interpretation: how can one get from the object of intuition to its perception? Shouldn't "in some way" the movement (the swing, the grace, the impulse) be able to stand for itself, or at least for a shaping principle as such? "It is neither the dance of an enraptured Bacchant, nor the leaping of a dolled-up Flöre - it is rather the light swinging of the Muse of the very art of dance" (my italics) In the late eighteenth century, Alois Hirt used these words to imbedicate himself with the Neoclassical poses of those living statues avant la lettre, namely of Lady Hamilton's attitudes.

Kant knew such borderlines between the understandable and the ununderstanding - at least in the field of transcendence. Hegel does not allow for the validity of such imitations. For him, THE SPIRIT conquers the world of appearances (all appearances, including his own) in order to incorporate them into its system of concepts (= abstractions) and subject them to itself. Thus, the world strives towards dissolution in abstraction - or better: towards a return to the paradise of clarity, there, where the covering for the inner being is shed and the shape is freed from its nature. But the world of things contradicts this vehemently: it is always concrete, expanded, and multiform, in time as well as in intuition. Antonio Canova's sculpture "Dancer" (created between 1809 and 1812, today in the collection of the Staatliche Museen, Berlin) paradigmatically shows the contradiction of Neoclassicism turned into image: it claims an ecstasy and even delights in the delicate curves of its own body, which shows temptingly through the thin robe. And it is at the same time a perfectly composed whole - a subjected body, an object of concepts and of the abstraction of "the dance", a compositum that should not rush towards the permanent forming of its own shape in the passage from one state to another but rather towards its dissolution in concept. The cheerfulness, the transitory, the sensual stimulation of movement in the attitude of rigid and conceptual marks that appear of surpassed corporeality, which has just been hatched out of the darkness of the matter in order to persist in the light of the spirit. Only, it is precisely the liveliness, the difference: the incompatible (and therefore the "essential") of the dancing body - that is erased. Dance and movement have become a single idea. And that idea has taken THE SHAPE of human (female) body for its expression.

I think that these tricky meditations between a

self-confident shape - the idea formed in choreography/dance - and the formal betrayal of substance as the transitory image of movement, movement as the contradiction to all permanent form, reveal a lot about the dance as a contemporary form of expression. Hegel himself offers a clue to it in his chapter "The living work of art", in which he formulates it in the following way: "In relinquishing all this or complete corporeal embodiment, spirit has laid aside the particular impressions, the special tones and chords of nature." (JG VII, B, 720) The body links spirit and nature, but it no longer belongs to any single domain. It remains subjected to the material and is at the same time an instrument and a medium of liberation and (self) knowledge:

"... that of being not merely the substance born and produced out of the self, but of being, in its manifestation as object, this very self, it seeks at that higher level not merely to bring forth itself out of its own notion, but to have its very notion as its shape - so that the notion and the work of art produced may know each other reciprocally as one and the same" (JG VII, B, 702)

The relationship between corporeality that is concreteness and conceptually, that is abstraction, consequently appears more complicated than the milieu of crises, cancers, and choreographers have occasionally wanted to present. Evidently, the spheres of mere reality and of that, which can be said about the reality in terms of dance, are not that clearly divided after all. Of course, whether these categories are at all appropriate to the object - the world, the dance - is another question. Lucie Lagay rejects them in her book "The Way of Love" (2001/2002). She energetically challenges the division of the world in perception and its target, in subject and object, which is customary in philosophical thinking. According to her, this form of philosophy only tends to make everything the same, to assimilate the objective to the subjective, and thus deny all relation of difference.

"Our rational tradition has been much concerned with 'speaking about' but has reduced 'speaking with' to a speaking together about the same things. Which supposes a common universe and conversations about a third without real exchange between ourselves ... But it is not yet then a matter of an exchange between subjects, even if diversity supplies them with an object about which to begin to dialogue" (p. 7 f.)

Lagay pleads for a new - an other form of language and speech, in order to reach equivalences in a consciously known, acknowledged, and experienced difference.

"For there to be an exchange - it is essential that the other touch us, particularly through words. But we do not yet know the touching with words, except in a mode that reduces

And here the long introductory by-pass finally leads to the vorticity of its target area. Namely however crudely one might paint the cognitive background of the problem: a debate about what the dance could achieve in life and functioning of the society which potentials it awakens, and which areas it challenges, that is, an examination of the essence of dance, will necessarily deal with such attitudes that take the body as its base; a base, of course, that can accomplish nothing by itself, but needs a specific form of shaping in order to tell others, to exchange with them, something about itself. In the light of this, dance could claim the rank of a fundamental practice, it could reclaim validity far beyond logocentrism: it could be an exercise in difference.

"Where has man tried to approach the other through speech without the already being bound in a same that nullifies their differences and produces their exchange to a tautology, an already programmed scenography, a monologue in two voices?" It seems that man in the unfolding of culture, or History, has not ceased moving away from himself" (p. 466)

The aim of *legality* is by no means to cast doubt upon the logical constitution of Eriennis, of perception in itself. But in her argumentation one might complementarily to the logical form, find the formulation of a way of the kinetic - an invitation to a dance - a dance of turning-towards instead of taking-back, a dance of individuation I have clues for this presupposition. As a matter of fact, the impetus for this text comes from Philipp Gehrmacher. In his piece "mountains are mountains" (2003), he quoted some sentences from Luce Irigaray's "La voie du féminin" (the original was published in French). Just as decisive was the encounter with Gehrmacher's shaped form of the movement's aspect: with which and in which a new type of kinetic communication has affirmed itself. Perhaps it is that form of respect for vorticity (of choreographic exchange) and difference (of the basic incompatibility of bodies), that Irigaray denounces and that the constitution of culture - as the common way of being of individuals in their specific contexts, had developed long ago. In any case, as a question of dealing with concrete instead of abstract relations of power, discursivity, or desire, it concerns the foundations of our society. Thus, this text aims at accounting for the effect: the impression that Gehrmacher's choreographic procedure has made upon me. It is to show what kind of effect, what potential is contained in the choreographic material and why I believe that I can draw such far-reaching conclusions from the accumulated difference of Gehrmacher's choreographies to a traditional understanding of dance - although the danger of discursive assimilation of a failed exchange as a result of such hermeneutic claims, certainly remains high. But this can only be avoided at the end of the text and perhaps even much later than that.

I have seen Philipp Gehrmacher's "mountains are mountains" a number of times. My conversations about this choreography for live performers have been shaped in the course of weaving it and reflecting on what I have seen. My confrontation with it therefore took place in several steps - consequently in a sort of movement. Thus, the first time I saw above all the happenings: I saw the decisions of composition. I saw an enormous choreographic awareness. I could also say: Iquefied unthinkably. I liked to find an image for it, I would say: I saw a rather cold mountain creek rush into the valley, broaden over several dam levels into a lake and then flow on, disappearing out of vision. But I had better leave the gravel fields of lyrical circumscriptions and try to reach a firmer ground: that is to be clearer in concepts and more accurate in description. I saw "mountains are mountains" for the first time in the Akademietheater of Utrecht, as a part of the Springdance programme of 2003, on 10 April, at 7:00 p.m. Sioned Huws was already waiting as we came into the hall, leaning on the wall. The light stayed on for a long time. The others - one by one, serious, stone-faced - stepped into the corner, joining her. All wore pasty grey clothes. For long periods of time there was stillness, single arms were opening up in small movements. The looks of the five dancers were mostly fixed on the floor, empty, expressionless. To bow the head, to arch the chest, to displace a foot - that was all. But it turned into a great number of moving events. Suddenly, one could notice moments of distress over the dancer's own self-movement. Gehrmacher pressed both hands on his chest, over his heart, and initiated pulsation two or three times. It seemed to be a shock, even in his gazing, mainly directed towards oneself, and it was followed by careful listening. Thus it went on for a long time, bordering on standstill. Each star had an echo, but it was rigid. And mused anyway. Even if many figures, sentences, and phrases were repeated, sometimes subliminally, mostly casually, one hardly took notice. They were still stilled in their corner, all of them. There was a microphone on the back wall. What would they speak? Where was the communication hidden? Instead of giving an answer, Gehrmacher fell down heavily. Nobody reacted or took notice. The "caving" for the inner being" was not lifted. The live persons were absorbed in an inaccessible world - the unattainable mountains that, however, did move from the spot after all. Gradually, one could perceive subdued, mythical and also formal approximation: union, accordance. Forwarded as continued pulsation: neural impulses - momentarily intensive, evasive. In such fine-tuned shaping, there appeared, still vague, a sort of negative Neoclassicism, an anti-Lachon. The four dancers were closely pressed against each other and in some way they were embraced by the same idea. But they did not break up in expression or screams, in any sort of utterance. They just existed. There was no image of pain, of rap-

ture, or liberation, it was at most being taken aback, glued in a reduced form. Whereas Lessing was searching for a "fertile moment" (the actual core concern of Neoclassicism, in which abstraction and mutation flares up into an idea), Gehrmacher's dynamic immobility seems to be an answer to an inner overpowering, to an unspoken urgency, an essential concern. But the moment of communication is not given as solidification but, so to speak, homoepitaphically refined into kinetic indifference. What remains is foreboding and inhuman, not expression. And then - peace. But this peace is radical, compact. One hears EVERYTHING. One hears life leaking out, just as you would hear breathing tied to you by night. You cannot catch up with it. You cannot stop it. But it is also comforting. An experience of closeness incorporated in this thematic tautness, in the kinetic scrutiny, there are elements of language. From the huge loudspeaker, unusual sounds are coming out, which prove to be an anxious, undertoned Swedish monologue. Later, one can hear distanced calls of human voices and then, first uttered in the microphone, that is, against the wall, and then whistled as a combined assortment, there come aphonetic observations on closeness and distance relationships. It is only through the explorations after the performance that the whole conclusiveness of the text choice is demonstrated. In Ingmar Bergmann's "Personen", Liv Ullmann plays an actress who has lost her speech and whose sentences are spoken out by another voice - that of her nurse. This shift of the ability of communication - from the actual to the expressed, from the subjective to the transmitted, from the mute to the audible, from one to another - privatises also "mountains are mountains", a piece about the interactive ability of choreographed (i.e. dressed from outside, guided, exposed to gaze) dancers/bodies. For such work on the establishing moment of dance (which is, after all, only future), Luce Irigaray's sentences from "The Way of Love" are appropriate (or obliged). Sioned Huws tells them at first in a pure form, for the microphone and only for a later, one can hear a sampled collage from the tape. She speaks with her back towards the audience. She actually murmurs rather than speaks. Spacing against the wall, that is, without a direct dialogic partner - given the fact that one of the universals of language is precisely the alterity, i.e. language is directed TOWARDS THE OTHER - thus implies, in its own representation primarily an act of negation, it is a performative fall into silence. Under the sign of such hermeneutic hugality "mountains are mountains" meets me again in Berlin, at the "Körperformen Nr. 8" in Podewil, performance on 5 May 2003, 8:00 p.m. At the beginning, there is NOTHING - disturbing emptiness. But then - a self-deceiving clamour of interweaving or better interwovenness. The slight and slightest movements, their

coordination, distress over oneself, they all imply the preoccupation of a specific form - namely, of the dance as kinetic happening - with its former, own, and hypersubjective rules and guidelines. In the way, they reflect a process of argumentation and communication with themselves, as well as with the situation of performance and with those who witness the situation, the spectators (who actually create the situation of performance - thus, it is a double self-communication)

Someone ventures along the wall, away from the others, carefully feeling the way. The five dancers - who formed the original "herd", distribute themselves throughout the space, some lying, some walking, some twisted and marked by orientating, puzzling eye movements. After a short while, one completely loses the overview. But therefore the tricking articulation becomes clearer and more exposed, the question-answer game, the interlocking, like in an instrumental composition, of movements, gestures, dynamic shifts. The compositional aspect seems perhaps more supple, or at least more clearly outlined and more pressing than at the first seeing. The whole turns into interplay, a process, in which everyone in every single moment, finds the way to oneself in movement and at the same time pays full attention to the doings of others. Then one of them stands apart, vibrating. The others begin with fast, tapping sequels of steps. Suddenly, one feels some sort of nerve. But it can never be entirely distinguished from disruption.

Dance in "mountains are mountains" no longer embodies the wholeness of the self and the body, that is to say, of the self that relinquishes itself in the body. Dance is something that has come into existence as defying the staidstand even suffocation. And again and again dissolves itself into its particular elements. Seeing and dynamics, gesture and pose, they are no longer an expression of a uniform state of (self) perception or controlled shaping of meaning. They are assertions, in the same measure in which they irrevocably develop forms.

In the same way the hard, paratactic coincidences of eruption and stiffness of power and inactivity, point to another dramaturgy to some sort of thematic self-concealment in choreographed exposure. It is precisely this work on dynamic isolation, on unrelated, but subtly coordinated, premeditated and calculated positions, that creates the vortex effect in the performance. Despite all fragmentariness, it is provided by connective dynamics: a "current" - even if one with a great many beds and branches. There is always a utopian moment briefly flashing up in niggard of flow in the graveled bed of a current that flows through the plain and over the horizon: insofar as the impossibility of closeness does not necessarily imply total isolation or absolute exclusion from the world. There are others in the same position. In an attempt to liquify the solid, to move the unmovable, and to shape this movement into a common expression: an artistic stand-

point and a basis for communication - in this act, I see the core of Gehrmacher's dance, in which the restless attitude of kinetic humanism is formulated. But the sentences of Luce ingenuously repeated quoted in the piece, retain their validity all the way through. In the rush of the first performance, I noted down the following: "No one can say the whole without risking that communication is made impossible". In fact, the sentence goes this way: "No one can say the whole without making exchange impossible". The exchange anyway remains limited and is always endangered, perhaps precisely then, when it takes place in its best, communal sense. That is the topic of "mountains are mountains" and it makes painful sense at the end, when Brynjar Einarsson and Michiozo Matsuno stand there facing each other and touching with their toes and noses. After all that was seen before, it has the value of a nail shock. And it is a relief when they part again. For there is too strong a suspicion, even clear evidence, that the closeness has been "forced".

"How do I deal with the fact that I am not independent, that I am influenced by the doings of other people. Maybe I am dependant. A dependence that helps one in life and enables him to connect with the one he is facing", writes Gehrmacher in a note to the piece. To walk along this narrow ridge from which one can easily fall into tedious repetition or into hollow pathos (of which this text is by no means free), to explore how far one can go with reduction, with the abolition of closeness as human practice without betraying or at least challenging the human dimension, to find choreographic, i.e. specifically kinetic and communicational answers to Ingenu's concern with "how to let the other come into presence, even lead them there, without claiming to be their foundation" - that makes brilliant artistic practice. It starts from circumstances, it speaks about the reality, but it transports them through its own, transmitted, self-made and expected rules into a spectrum, a unique specimen, in which it presents perception. In short, this practice creates a particular space of shaped communication, "a place where the intimate is possible with measure thanks to the respect for the one or for the other".

The possibility to make bodies so relevant precisely defined, and intelligible in their appearance, without taking away their original impermeability, thus, the possibility of dance as an attempt to find the way to oneself in the movement, in any moment, and at the same time pay full attention to the doings of others, has perhaps been nowhere so clearly presented as in Philipp Gehrmacher's art of choreography. For it links essentiality, intuition, and shape in a way that neither "betrays" a "substance" for the sake of reality, nor includes the living in a concept. But persists in the concrete moment of respectful encounter with the uncatchable in the ever-changing

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Poklapanje u sferi odgovornosti

Razgovarala: Ivana Mance

Community Art je otvoren projekt: stalan javni forum i proces koji reflektira na stepenke suvremenog života: umjetnosti i potpune egzistencije, subjektiviteta, otpora i umjetne znanja. Zasnovan se na osobnim iskustvima, interdisciplinarnim projektima i suradničkim procesima iniciranim od grupe umjetnika 1990. godine. Okuplja ljude iz različitih područja djelovanja koji kroz svoje dosadašnje aktivnosti zapledavaju fenomene kojima se projekt bavi. **Community Art** more uglavnom dugoročne suradničke projekte. Proces se sastoji od različitih formi: od dijaloga do satiri, od performansa i filma do radionica i seminara. Jedna od aktivnosti je i neregulirana **Community Art Škola** za umjetnost i sanju. **Community Art** uključuje ljude iz različitih područja koji primjenjuju i eksperimentiraju individualne i grupne prakse u područjima kao što su: urbana okoliša, umjetničke inicijative, inicijative zajednice, normativnost i društvo, biologija i tehnologija, film i medij.

Kao nevladina udruga nastavlja se 2001. u Zagrebu: od umjetnika Ivana Koser, Aleksandra Batiste Rite i Tomislava Gotovca u suradnji s Ruzoform, aktivistima i teoretičarima kao što su Karmen Radković, Tanja Vrhov, Maja Ušević i dr.

Weekend Art: Hallekujah the Hill je desetgodišnji performans dvojice umjetnika: Aleksandra Batiste Rite (1983) i Ivane Koser (1967) i Tomislava Gotovca (1937). Od 1995. performans se odigrao isključivo nedjeljama na planini Medvednica pokraj Zagreba i još uvijek traje. Od 1995. do 2004. Koser se samostalno na fotoprintu Aleksandra Batiste Rite snima je više od 1300 snimaka. To je projekt o različitom odnosima, o realitetu, zvučnom prostoru i umjetničkim okolnostima. Usled slobodnih okolnosti u koje uključuje nedjeljne šetnje kroz planinu u društvu prijatelja postaje su ritual osobne slobode, budi kao i akcija i performans. Po svojoj prirodi ovaj rad je "performans bez publike", a kao serija povratnih slika projekt je zapravo "film realiziran u slikovima". **Weekend Art: Hallekujah the Hill** sastoji se od šetnji, predavanja, performansa, filma, snimaka projekcija, fotografija, razglednica, interneta projekta, plakata, romana.

Iste grupe umjetnika provela je seriju kazališnih i kino performansa naslova "Body Film Essays" (Filmski eseji tijela).



"Zanimljivo pitanje je, čija je ideja, čiji je prostor? Otkriva li se u njemu, dakle, u ovom prostoru, koji je to, koji je to, koji je to..."

Mance: Grupnim umjetničkim radom bavim se već desetak godina. Ono što mi se čini konstantnom je to da posjedi neka fiktivna autorska grupa, već više stavovi tip kolaborativnih procesa koji uključuje suradnike različitih profila i pokušaji pronaći zajednički odnos. Težak je rad teško je nemoguće prisvojiti u tradicionalnom autorskom smislu, pa i ti ljudi dolaze u njega više kao inicijatori, organizatori i protagonisti, ravnopravno s drugima.

ili: Da, pri čemu ti ipak trbalo razlikovati dva osnovna nivoa. Jedan je Community Art to je to radi koji smo od početka vodili na spomenuti način. Pri takvom projektu bio je izvorno EgoEist, 1991. godine tom prilikom smo počeli s diskusijama i stvarnim djelatnim formama, koje su se kasnije nastavile u **Co. Artu** odnosno **Co. Art školi**. Druga je stvar s paralelnim projektom Weekend Art u kojem sudjelujemo samo Tomislav Golovac, Jovana Keser i ja. Važno je imati na umu da su to dva dugoročna, long-term procesa na pet, deset i više godina. I to uvijek iznova naglašavamo: to je jedna vrsta investicije u vrijeme koji daje za nas važnu dimenziju odgovornosti onome što radimo.

Rešković: Da, same činjenice da su to dugoročni projekti stavila u drugi plan dimenziju projekta, a u prvi plan - proces. To što Aleksandar Jovani odgovornosti, ja bih nazvao svjetlost o procesu. A ona se odnosi na ono što se događa. Ukoliko ne postoji nikakva vremenska granica i ideja, tak onda u vidnom polju imati ono što se učini događa. Pitanje da nešto traje znači imati mogućnost komunicirati sa svima što se pojavljuje u polju ovog rada jer to ne odlaže nužnost krajnjeg cilja.

Uzelac: Zanimljivo je da je ova pitanje postavljeno iz aspekta autorske, a istovremeno dovodi u pitanje koncept autorstva u tradicionalnom smislu. Vi ste, naravno, nazvali Jovana i Aleksandra inicijatorima, protagonistima, organizatorima. Kako se meni čini, koncept autorstva nije odmah u klasičnom smislu jer ono što se tu događa - ne događa se u zatvorenom prostoru umjetnosti.

Rešković: Mogu li je još nešto reći na tu temu? Čini mi se da je tu posjedi shvaćanje umjetnosti iz privilegiranog prostora umjetnosti u prostor zajednice. Kad kažem privilegiranog - mislim na to da je unutar prostora umjetnosti puno jednostavnije odrediti identitet autora. U tom smislu je to finitir čin - svatko, namjerno se odnosi iz privilegija, daleko svog autorskog identiteta. Stoga dolazi do percepcije da su Jovana i Aleksandar inicijatori, organizatori i protagonisti.

Mance: Na prvi pogled Weekend Art nastavlja tradiciju gorgonističnog i autističnog, nekomunikativnog, apsurdnog paralelnog, introversivnog djelovanja koje se odvija daleko od očiju publike. Ima li međutim u tom osjećaju prodornog stanja i intimističkog sklopa među članovima, u tom radikalnom odsustvu bilo kojeg društvenog konteksta - neke vrste?

ili: Već je samo uzimanje imena Weekend Art pomalo ironično. Iz jedan umjetnik neće tako nazivati svoj rad, jer je to preobrativni pojam (umjetnost) koje se praktično isključivo viđenom i u slobodno vrijeme - op. a). Kako su negativne okolnosti umjetničkog rada u našim krajevima konstanta, pokušali smo tu nepogodnost okrenuti u svoju korist i napraviti od u tome - osim li pozitivne note istanog poslušanja, dosljednih odaziva, ali, postoji i stvarna komponenta apsurda. Važno je naglasiti da ono što na prvi pogled izgleda autistično - neosusludnost situacije stvarnosti - jest zapravo podloga W. Art. On je napravljen kao reakcija na tu stvarnost, on baci te stvarnosti ne bi mogao postojati.

Keser: Da, ali sam kontakt je taj koji daje primjese ironije i ne-ronje. Ironija bez konteksta i njegiranja.

Mance: Može li onda istovremeno model W. Art - utopijski sklop i komunalne solidarnosti - u određenom kontekstu funkcionirati i kao model položaja radikalnog poslušanja? Nije li na neki način taj utopijski komunalizam zajedništvo i W. Artu i Co. Artu?

Uzelac: Po meni - što se Community Art-a, shvatimo utopijskog komunalizma ne odgovara. Nešto ima karakter utopijskog ako se misli na način modernog, tj. perspektiva kao projekt - ideal koji treba dosegnuti. Ovdje se ne radi o tome. Ovdje se radi o stvarnom procesu u našem vremenu, provođenju, uključujući određeni potreba zajednice, odnosno konkretnih ljudi koji stvaraju konsenzus o tome što su ključni koraci.

ili: Neko je jednom rekao da utopiji u sebi sadrži djelo neodgovornosti.

Rešković: Kao što svaka ideologija sadrži djelo neodgovornosti. Time što utopijskom skladom biokanal mogućnost suprostavljanja drugih ideja posred svoje vlastite.

Keser: I utopija i odgovornost prolaze od pojedinca, pa u tom smislu može funkcionirati kao model. Važno je ipak napomenuti da su i okolnosti utjecale na takvu tešku, jer smo na početku devedesetih krala smo započeli s projektom - bili orijentirani - što se ističe na isti - na veću grupu - u cilju poboljšavanja komunikacije na sceni općenito; kako se ne događo odaziv - idos na moguću varijantu, stvarajući dijalog s ljudima koji su



Delovna Community Arts Paradigmi kot kula – (od levo na desno) – kot moč paradigmi, Muzej suvremene umjetnosti Zagreb, 2002.

Discourse of Community Arts Paradigmi u Konflikta – (od lijevo na desno) – Gdje je konflikt tu je paradigmi u Muzeju suvremene umjetnosti Zagreb, 2002.

aprimari na to, ako već nije spomnulo spominjane scene. WC-rit je započeo u malom – to jest dječjoj – samu u mnogim omjeru.

Id: Kada me pitaju koji je moj ulaz u umjetnost i što me privlači, odgovorim kako sam uvijek volio surađivati s drugim ljudima, imao sam određena događanja, a šireći zajednicom i s prijateljima. U W Arts su postojale više prijelazne pa i prije oko prijateljstva na nalog općenito razni – koji je na neki način sveden i biopolitički – ali i ne radi se o transukciji, kazališnoj produkciji, već o dugogodišnjem izmještanju, određenoj verifikaciji postupaka i razjara koji nas daleko vode izvanima.

Keser: Da, ali baš zato i jest važan trenutak kada se sve to događalo – jer u ono vrijeme je sve bilo u drugom planu, kad je počeo rat, kultura zapravo i nije bila potrebna u obliku u kakvom postoji danas. U takvoj situaciji se morala restrukturirati i naći neki alternativni smisao vlastitog rada.

Id: Zamislite su bivanja W Arts u svijetu. Recimo, u Švedskoj, zbog njege političke situacije W Arts je manje-više proštan kao hedonistički projekt, dok je, na primjer, u Švicarskoj bio širan kao ekstenzivna politika. Znači, ovdje o saradnja, komercijalno, bivanja su bila sasvim različita.

Keser: Dobro – ali i sam smo taj odlazak zveli terapijom.

Id: Da, u stvari kad smo krenuli na izlazu, mislio mi je razmišljati da ćemo raditi nekakav art, to su jednostavno bile okolnosti koje su i za Tomislava i za koga i za mene ote u tom trenutku nepovoljne. Namogućnost suradnje s institucijama, nekima francuska potpora – u takvim okolnostima bili smo prisiljeni raditi neko alternativno mjesto kulture – što smo i napravili – otki smo na Sjeme i samo napravili svoju alternativnu instituciju.

Mance: Rekao si da ti je uvijek bila važna komunikacija. To što radite doista prelazi s tradicionalnim modelom umjetnosti kao umjetničkog sistema, sklopa o sebi – i okoliša umjetničku praksu prema polju komunikacije. Štaviše tim ti prelazi sa dosta mijenja: nema finalnog proizvoda koji bi bio ideološki ili finansijski apstran, ono što nudite minime se razlikuje od svakodnevnih sredstava i modela komunikacije – proizvoda novine, održavate predavanja.

Id: Bio bih čak precizniji u tome. To je proces uključujući se raditi ljudi, situacije je potpuno ljudstven. Prometomim imamo – mi to zovemo interakcije – dajete nešto što poverljivo putima vani, jedanput su to novine – drugi puta predavanje – treći puta davanje ili zajednička akcija. Dakle, imamo je poverljive prikaze kroz koje se uporno ljudi mogu uključiti u proces.

Radković: Ja bih također rekla u našim im, zašto smo i mi tu mi je ovdje scene – odjednom u sklopu umjetnosti – kako to samo po sebi nije ništa novo – u posljednja vremena bilo je već umjetnosti koji su zajedno nudili neki svoj pristup. Ali ovdje – što nije slično projektima moderne – oni imaju komunikaciju, forum za održavanje problema zajednice – gdje se prometu u samom instituciji – nevalirne organizacije drugo "autore" studenata – jama osobe – kustoske i tehničke građane – Najvažniji je aspekt ono što je zovem proces – da se uključio komunikaciju između

različnih segmenta zajednice. Da, stvarno se sastajemo, kada dođemo do jedne razne pitanja, pripisujemo ono što smo dosegli, i svaki surađuje i zajedno izdajuć se prethodno, što onemogućava konstantne određene ideologije. To se ne može opustiti, misli da je stvar njezina.

Mance: Da li to na neki način znači da se takva umjetnička praksa zapravo ne razlikuje od nekih drugih društveno-kulturnih inicijativa koje nemaju nužno podrijetlo u umjetničkoj instituciji, koji nisu nužno umjetnički motivirane?

Id: Paž svoga se poklapanje u stvar odgovorima. Mislim da smo sa svim ljudima koji u različitim disciplinama ulaze i se bave sličnim problematikama u nekoj konfuziji. To je najvažnije, mislim da je to čini kvaliteta koja nas je privukla u to.

Ustia: Ono što nas privlači - ako smo mi reprezentanti NGC-a, ovladane scene - to je vjerodostojnost suradnje koja znači djelovanje odgovornosti za zajednicu, ali ujedno i povećanje osobno odgovornosti - jer u svojoj polje uključujemo još jedan aspekt, još jedan način preispitivanja normi, koji je vjerojatno specifičan za umjetničku subverzivnost.

Mance: Postoji li onda u nekoj specifičnoj "umjetničkoj" doprinos?

Id: Specifično je situacija i način djelovanja. Svakako dolazi u te stvari kroz neko svoja iskustva - mi smo izrekli u umjetnosti. Ovo je sad jako upućeno, ali - ako se pokušava biti normativnosti odnosno stvaranja normi, odnosno ako je politika stalni proces pregovaranja o normama, onda bi iz naše perspektive kultura bila promjena imaginacije o mogućnostima pregovaranja i svim ostalim aspektima. Isto tako to je određeno vlasti uključivosti: otpora na ondu i modela. Znači, mi svi na različitim razinama radimo na ovom, a to je prvi svojega dostojanstva čovjeka.

Retroviz: Mi iz ovinog sektora objećamo se osnažiti upravo u onom što Aleksandar zove interlace između veća i sigurnije poje za pregovaranja o normama. Jer umjetnost u svom autotonom prostoru ima veću moć preispitivanja normi, zato što je to preklapno privlačen prostor za eksperimente. Čini mi se da ovdje smo slobodni. Jer je to igrajući element u našem smislu općim preispitivanjem različitih praksi djelovanja. A naše iskustvo dolazi iz onog što Amos Minkel zove deep democracy (= onako uključivanje i uključivost) - to nas nijeje bitima.

Mance: Sigurno ste u to? Misli li da u umjetničkoj praksi normativnost ne postoji, da uloga kulture nije normativna?

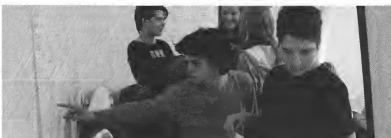
Id: Postoji kut gledanja. Kod svih ovih stvari, kod normi - pregovaranja o njima - imamo neku određenu perspektivu - primjećujemo nešto što netko drugi ne primjećuje. Netko može živjeti u istom prostoru, nešto što doklapi - a da tome na potpuno pažnju, a nekog drugog smatra svaka sitnica. Postmoderni prakse otvorenu mogućnost slobodnog prebacivanja s jednog područja na drugo, nema paradigme u modernističkom smislu koja je nužno morala biti promjenjiva na sve, sadili su u igri model koji nude perspektivu slobodnog uključivanja. Dakle, i oni su nužno normativni, ali takva situacija je da se fuktuirama se nameće čitav spektar novih pitanja poput - koje su veze između tih područja, koji se modeli nude, koje su negativnosti normi koje nametnu - koje nepodržavaju - koje pregovaračke pozicije, kakva je imaginacija o mogućim procesima.

Mance: Pomisljati li da je upravo ta bitima mogućnosti poribice rasprave u kulturi i umjetnosti na neki način ambivalentna? Distribucijom političkog djelovanja u sferu simboličke proizvodnje istovremeno se i dobiva i gubi - s jedne strane - ona znači potajno umnožavanje pozicije poribice moći, s druge, međutim, potrošnju poribice u sferu kulture - čime umjetničke strategije otpora i nehotično priklauz u odliku politike sukoba.

Id: Ono što mi se čini kao najveći problem, upravo je kulturalizacija politike. U političkoj sferi stvar se ne događa, ali se zato zamrzavaju u sferi kulture. I to je jedan aspekt procesa političke normativnosti - jer upravo te političke norme naklaju kulturalizaciju politike - dok ispod površine ojele na problema ostaje nerješeno. Ali samo težnja da se suraduje s drugim ljudima - da se pokušaju naučiti nešto od njih - obratno, kao pokušaj - stoji. Nije na moćno doći li će on imati nekakav rezultat ili neće, ali namirno da intencija postoji. To je proces kojim ne možemo univerzalistički odrediti taj, ali s resursima koji nam stoje na raspolaganju pokušavamo mijenjati svijet. Kroz predavanja, radionice, diskusije, pokušavamo vidjeti koj su drugi odlozi, kako to zapravo - kako pomoću ljudi koji imaju drugačija iskustva napraviti pomake - namirno da u svemu tome ima puno kulturalizacije. Ono što je bitno u tom procesu - jest je li čovjek manipulisan ili nije. Mislim da je to bitna razlika - da li kulturalizacija navodeno ili ne. Na primjer, takvo je uloga fondacija - za što many novac u određenoj zemlji ili neje namirno određene ideje. Ali čovjek može raditi namirno o jednoj fondaciji, može raditi s puno manjih izvora financiranja, tako da nije taoc samo jednog izvora.

Mance: Dobro, ali to su taklike preživljavanja. Moć međutim nije uvijek uključivana u velikim institucijama poput fondacija - pa mislim da načelno ne postoji niti jedna pozicija koja bi se oslobodila rizika da bude izdvojila iz komercijalno izlopuštenja.

Id: Da, to nam svakako uvijek postoji - za svaku umjetničku jedinicu - za svakog čovjeka, za svaku političku jedinicu u svakoj stvari - čim se neko nečim bavi - a pogotovo ako se bavi nečim javnim. Kroz naše projekto mi međutim pokušavamo dekonstruirati te mehanizme odnosno namijenjavati iskustva u otporu prema njima. Ali, čovjek uvijek nekako umirne - to Co. Arts u W. Art se W. Arts u Co. Art - to neuhvatljivost je važna. Ali u svemu tome i je nekoj ipak vrlo važna verifikacija. U nekom trenutku proces postigne vidljiv i ljudi se mogu odnositi prema njemu. U nekom trenutku naučljivo se počine morati pa i vidjeti što ima koristi od svega.



Števan Gornjovc in Štela 2000
Community Art School seminar 2000

loga: "To človek sprejema radkoju. Ali to je sad več jako druga stvar: možda čini su Tom bio kompromisni rad nešto."

Gorjovc: Ja misim da umjetnost s predumišljajem nikad ne rade umjetnost. Taj mrak predstavljajući vlastite osobe u određenom kontekstu, pokušaj odvajanja i od svoje kulture i od svoje društvene kulture, barem kada se u njega ulazi, uvijek je agresivan, egoistički čin. I ta sam ja našao svoje kompozicije za djelovanje u trećoj životnoj dobi - jer kao što znate, oni su na početku, misli: puni entuzijazma i snage, a njihova potpora nekim mojim minutnim govovima kojih se još uvijek držim je: kako bih rekao, na neki način humani. Ja s tim mladim ljudima hoćem neku zajednicu koja se pokušava oduprijeti svemu ovom što nam se događa i u našoj zemlji i u svijetu - globalizacija, protiv globalizacije, za globalizaciju, neodoljivim za racionalizam protiv racionalizma... Mi smo u stvari odabrali jedan drugome što bi leđa. Ja imam neke iskustva iz davnih šezdesetih godina kad je situacija izgledala malo drugačije, umetno sam peto u dosta stvari koje su se događale na ovom terenu, a i oni me ne bi zapazili da nisu imali sličnih problema kao što sam imao i ja. Misim da smo se Ivan, Aleksandar i ja našli nekako na tom polju - ako znate one serije koje filmovi od Kurosawe i Ujymoto Šamjuro, a naročito Sadam Asanijaga - bez te empatije za egzistencijalno rješavanje vlastitih problema, misim da ne bi bilo ništa.

Marica: Nije li modernističko ipak umjetničko provokacija po agresivnu i barem eksperimentalnu u odnosu na moguću praksu dijaloga i namjene mijanja, kakvu rade Ivan i Aleksandar?

Gorjovc: Pa W. Art i nije baš mogućeva praksa.

Marica: Misim misliti posebno na W. Art, nego na ostale projekte.

Gorjovc: Pa dobro, zašto ljudi ne bi našli u jednom širem pokušaju od svoje ideje malo prilagoditi društvu W. Art, od negovog načina do svakodnevnih odnosa na Sjeme, a na Sjemenu su bili su Zagreptani, u stvari podržavaju jednu skrivenu odlučnost da se stvaje na svojim stvarima. Misim da je i Co. Art na neki način takav, ona napravlja kao da poručuje nečemu Vani ili nešto, ali kad skubite o čemu se radi, otki ćete se zapitati.

Marica: Na taj model radikalne i beskompromisne odlučnosti sam i mislio pitati da li je to na neki način i podrška provokacija.

Gorjovc: To su već esencijalna stvari i ja ne znam filozofirati. Uglavnom, treba održati deset godina kolektivistički po Zagrebački gon, otkinuti nešto što je za sve ljude promalo i dostupno, priroda dvije osude, trave, nebo, oblač, kiša, snijeg - i sve to stvar dovesti u funkciju postavljanja pitanja. To su obične stvari, to je kao udizanje zrakla, pjenje vode... Misim da se u stvari našla neka zajednica, u odnosu na bitu prirode. To su sad već esencijalna pitanja ljudskoga djelovanja se samim sobom i u odnosu na bitu okoline. Mi je samo kao ta bita okoline, ako smo se mi dogovorili da predstavljamo odnos sa čovjekom svijetom, zrak, voda, drvo, kamen, njeka, potok - togi imis stvudje, kako u Japanu, tako i u Americi. To smo vidjeli usloboim i u jednom sličnom filmu koj je napravio Andreas Meikes koji se zove *Heilighen die Hilt* - pa smo to i razli za malo W. Arts.

Ima još jedna stvar. Bili smo nečemu u Japanu i tamo smo otkrili da se filozofija i umjetnost, japane refleksije na društvu, prazno na koju se referiramo i mi. Otkrili smo likovni da su i gospođa iz Gorgona bili na istom tragu. Misim ali ne mi Gorgona otkrila sve to, bio je toga još i prije, bio je to Dada, nadrealizam... U stvari da se vidim na ono općenito, uvijek su se umjetnici koristili svoje neoborive dalosti.

ili: Pa možda bi se moglo reći da ono na što smo mi uvijek bili napredno fokusirani jest u kulturi: vizibilni misli odnosno rutine. Kroz naše sagledavanje društva, ljudi negdje hodaju brzo, negdje spore, način na koji su sagradili kuća, način na koji se opiraju prema prirodi... Ponekad ta rutina su vidljive u umjetničkim

Novina: Zbog toga su za nas to rutine bitne

Mence: Kao shodiste?

Blé: I kao shodiste. Kriz rutine se mogu analizirati svim. Tu analitičku dimenziju naših radova shvaćamo kao vid esajističkog razmišljanja.

Mence: Mogu li im onda na taj način shvatiti i ostale forme vašeg djelovanja - predavanja, škole. Da li su to također neke rutine komunikacije, rutine modelskog oporodjenja? Da li je posljednji neko ritualno upravljanje, ekskurzije neposredno doazupnih rutina?

Blé: Da, između ostaloga. Ali istovremeno kreće te forme i modele mi s drugim ljudima pokušavamo diskutirati u forme - potaknuti granice percepcije o tome da rutine nisu pale s neba, nego da je valjda do njih navodno. Da tu i jest veza između W. Arta i Co. Arta: u W. Artu izražavanje putem rutine i rituala je esajističan postupak dok u Co. Artu stavljanje naglaska na analizu rutine. Naravno, ne na banalan način traženja odgovora, nego širenja svijeta putem postavljanja pitanja. Tu postoji i drugi aspekt ponašanja događanja.

Ali iz sklerotičnog ugla tako bih rekla da je Community Art također suptilna organizacija. To znači da isto tako podržavamo za nas važne projekte koje je već netko započeo i nastavio ih privući u kontinuiran proces. Nastajmo podrška majstora nastajmo organizira oja riz povisanih događanja pa i svojevrsnih ponašanja, stvarajući tako kritičnu masu zanimljivih izjava i procesima. Jer ako se nešto dogodi samo jednom kao da se i nije desilo. Nastajmo to organizirati drugi put u nadi da ćemo ponovo majstora do on to ponovi i treći put i tako nadom. Mislim da svi imamo koristi od takvog suradničkog procesa i pristupa temi.

Mence: Niste se ograničili na pojedini medij, namjerno se služite svime što vam je na raspolaganju. To podržavamo uključuje vaskostimotivne oblike komunikacije ali i one primtivne - poput novine ili škole, radionice, otvorenih diskusija. Zbog čega novine?

Keser: Pa sigurno i zato što ih je najjeftinije distribuirati. Još uvijek su novine najjeftinije medij i predstavljaju oprebnu vječnost. Prvo su vječnost, potom iste predstavljaju smisao. A vječnost su, barem one društvene, nešto što nas oduvijek intrigira. Također, bilo mi je važno uzeti neku dovoljno jednostavnu formu izražavanja u kojoj mogu sjediti neke svoje intuitivne poruke i preporuke i to je. Budite sami svoj ujedini. Krećete s jednim istom i ako vam se na svaku porijekle vješta možda čisto ne ulazi, napravi nove.

Blé: Zapravo to djelo vješta netko treba živiti, bilo kroz oblike radikalne provokacije, bilo kroz oblike nerijednog djelovanja. U svim radu našimo mogućnosti za propitivanje te razlike - podjednako one prema drugim ljudima ili redje nekoga prema samom sebi.

Mence: A model škole i radionice? Kako to funkcionira?

Blé: Inačice je krenuli prije skoro tri godine, pa dok se to sve skupa organizacijski razvilo... Sam program, znači, ide nešto više od godinu dana. I završava se na tri osnovna nivoa. Jedan nivo je okus predavanja za studente, znači sam program za polaznike, i on je specifičan: tematski se obrađuju neke stvari, zovu se gosti organiziraju predavanja i radionice. Slijedi nivo odnos: se na javna događanja - znači za ljude koji su zainteresirani za umjetnost, neka kulturnika ili politička pitanja koja mi možemo na neki način približiti.

Treći je nivo i kraj, za građane i ljude koji nisu zainteresirani za ono što se događa u umjetnosti, ali ne ulazi u nekom javnom prostoru niti na to i to mi, bez neke agresivnosti, oszave znanstvenu i poziva na sudjelovanje.

Sve se to događa u jednom remenju i sam program podrazumijeva širok spektar podučje, od vještosti i umjetnosti do teorije i filozofije. Pokazao mi je potpuno različitih disciplina, imamo studente matematike, filozofije, arhitekture, umjetnosti. Program bismo mogli nazvati interdisciplinarnim. Mi smo rekli od početka takvu intenciju: ali se i pokazalo da je interes takav, pa program stalno prilagođavamo podučje predavača iz potpuno različitih disciplina.

Što se čini misliti trenutno u Centru za mirne studije znanjijemo termin, ali inače surađujemo s pet različitih institucija: ukoliko imamo filmsku temu, onda surađujemo s Hinxatium filmskim savezom i VIM Centrom, ako imamo temu o filozofiji onda s PostForward grupom, ako imamo umjetničko-galerijske teme, onda s grupom WHW, ako skulpturno-arhitektonike, s Pogromom 9 i 0.

Kad već govorimo o formama i oblicima izkazivanja, još jednom bih se valjalo na esajističkoj komponenti našeg rada. Porod odizuka na Sjeme, naš troje održavamo i performanse uho i različitih institucijama, od muzeja do kina i kafešta. Putem performansa, putem jeftinog izazai, izvodiemo esaj sa nuku temu. Taj izvodični izazai smo zato i nazvali Body-film-essays. Forma esaja u umjetnosti nije poznata: ona se pojavljala od ruske avangarde preko francuskog Novog vala u filmu, pa sve do današnjih dana.

Mence: Znači i to da se pozivate na tradiciju kritičke refleksije u umjetnosti, da da bih analitičkom negoli osvjetljavali esaj?

Blé: Mislim da se to u nekom trenutku nužno sagleda ako nas osobito više zanima sam aktivni proces u nekom vanjskom. Uzmemo li Esajersku i uopće oslu avangardu, nastajmo na spregu između umjetnosti,



Community Art Interface, 2002, autorica
novine Laura Kasser, author i konceptualizirala
Laura Kasser

Contemporary Community Network



Community Art Network, 2007, autorica
novine Laura Kasser, author i konceptualizirala
Laura Kasser



Community Art Front Page, 2005, autorica
novine Laura Kasser, author i konceptualizirala
Laura Kasser



izdruženja i društveni promjena. Nje da želim vidjeti direktnu vezu: vrijeme se promijenilo, ideologije su se promijenile, društvo transformiralo u neke nove oblike. Definitivno živimo u jednom tranzicijskom vremenu, i ne možemo pri tome na političku tranziciju, govoriti općenito.

Mance: Nje li kontekstualiziranje umjetnosti tranzicijskom postalo općim mjestom? Nje li tendencija zapadnjačkih kustosica da umjetničku produkciju istočnoeuropskih zemalja vide kao manifestu regionalnih političkih sudbina u najmanju ruku dosadna?

Kaser: Jeste, ali što se grupnih umjetničkih praksi tiče, ipak treba naći razliku u motivaciji. Kako to i zaslo nižu na zapadu, gdje su financirani s njezinih strana, bitno je različit od toga zašto to neko tko ovdje, sa svojim sredstvima i bez nekih krajnje programiranih namjena. Za vrijeme bivšeg komunizma i ljudi nisu imali razloga bilo što ovdje tražiti, jer nije postojao interes. Danas, kad je sve već prividno ispravno, kada doduše neki zapadni kustosi u potrazi za likovnom predložbom umjetnosti jedne sredine koju zapravo ne poznaje uvijek je upitno da li je spreman na zrenedanja ili je samo došao spuniti ovisne svoje produkcije i još bolje predložiti. Ovdje su se stvili razvijali spontano, prema potrebama i mogućnostima kakve je zadržao kontekst.

Sudbina između sredine u kojoj postoji organizirani sistem kulturne produkcije i ovis, gdje takav sistem ne postoji, može biti dvojak. Jedan je pristup tzv. egzotični - to je primjer kad se nađe kolekcija Balkana i onaj se njezinih materijali koji to čine. To je najpovršnija, površna i njezina sudbina koja nikako ne vodi. Druga perspektiva, ali ponekad puno pometnija i predrađa, jest kada netko iz sredine koja ima razraden sistem institucionalne produkcije i distribucije umjetnosti, dolazi u vizum alternativnog. Ovdje, gdje sistem uopće ne funkcionira, on zamišlja da ljudi imaju slične probleme kao i oni u razradenom sistemu u kojemu se zapravo traže neke rupe da bi se moglo uopće alternativno djelovati. I sad se traže eventualno neke komparativnosti, traži se nešto slično - jer ljudi koji dolaze zapravo su sigurni nedostatku u svojim postojećim arhiviranjima, pa traže neke bolje modele koji bi mogli funkcionirati u njihovom okruženju. Traženje za dodirnim točkama, za promjenu, svakako je već pomak nego neglašavanje različitosti.

Mance: Nje li pravovremeno poznavanje povijesti odnosno kontinuiteta izvanjske suvremene umjetnosti, također jedan od razloga takve percepcije?

Čolović: Re percepciji je bilo i ostalo vrlo površno sve do današnjih dana. Moramo znati jednu stvar: Tzv. Jugoslaviji ne bio istočn blok. To je bilo nešto između. Tio i komunistička država, jesu, ali ne vlasti, jer mi smo ovdje imali informacije koje u istočnom bloku nisu imali. I po tome smo se baš mi u Hrvatsko, Srbije, BiH, Makedoniji itd., razlikovali od bivše Čehoslovačke, istočne Njemačke, Rumunjske, Bugarske. To je bilo nešto potpuno drugače i sad nas pokušavaju stisnuti pod isti kontekst, a to po mom sećanju ne odgovara stvar. Definitivno je bio više informacija, ovdješnje umjetnici su otkrivali po čitavom svijetu i negdje od kruga posrednika su se događalo nešto potpuno drugače nego u istočnom bloku. Od '59-je Zagreb i bio nešto potpuno drugo. Tu su se mogli kupovati američki časopisi: Life, New York Times, i čovek je mogao graditi odnos prema njima. Tu su se gledali filmovi koje tamo nisu, slušala se muzika koju se tamo nije smjela slušati. Svakako da je to rezultiralo nešto drugačijim procesima i produkcijom. Sad nas svi ljudi sa zapada žele vratiti tamo gdje zapravo nikada nismo bili, ne dopuštaju drugačije čitanje, drugačije kontekste i to je razlog zašto se žene i ja buriemo kad netko kaže Balkan i uzme to kao predanju.

Bić: U takvoj situaciji mogu proći samo apolitizirane teme, umjetnici koji imaju političke referencije ali tako da se to percipira kad nešto egzotično a ne u svim svojim slojevima. Zašto ljudi ovdje ne bi imali pravo biti isti kao oni u Berlinu, Londonu, New Yorku ili Sao Paulu. To je isto kao i pravo da se bude različit. Tu nitko ne može govoriti o svakodnevnom životu, a da to ne bude apolitizirano.

Mance: Psi dobro, mi u se baš previše ne bavimo tim temama.

Kaser: U prethodnim slučajevima je reč o projektu egzotične ispolitiziranosti a ne o političkom životu. Uopće ne stvar u samoj, tam nego u načelu, kako se prema njg odnosimo. Projektnost reč prema nekoj vrsti suhog intelektualizma, prema konstruktu, bez uvlačivanja svih onih koloniziranih procesa. A nam je upravo ti procesi čine ključni. Takav model pamtio onitog modernističkog preživljavanja se već unapred zaviještom slikom doveo je napokon do niza neapoznavanja. Događilo se potpun nedostatak objektivnog kulturnog prevođenja. Internacionalni umjetnici svijeta imaju svoje domene, copy-righta na određene teme. I to se stvarno opaske kad uzmemo običajni nešto što nije u njihov domeni. Kao da ne zaslužuju da se time baviš. Što je zapravo ispušilo jer najveća snaga i jest u tome da šalješ po tzv. zabranjenom terenu. Ali pritom je jako bitno zadržati odgovornost prema njemu.

Bić: Na kraju ipak stoji podatak da kao kolektiv nismo bili povremi na jednu službu balkanske umjetnosti Nb W Art n.b Co. Art.

Gotovac: Činjenica da baš to što W Art uključuju oni koji običavaju bazarski Balkan i paralelno su se upostavlja teška druga komunikacija zapravo govori nešto za sebe.

Kaser: Znači, možda živjeti i rade ne brou, a da te opet svijet neuzme.



27. **COMPLEX 41 Normalizacija** - diskuzivni proces - a produkcija Borisa Bukera. **Normalizacija** - diskuzivni proces - foto from Borisa Bucker lekcije. Zagreb 2001
28. **COMPLEX 41 Normalizacija** - diskuzivni proces - grupa diskuzija. **Normalizacija** - diskuzivni proces - public discussion. Zagreb 2004

Sphere of responsibility

Translated by Tomislav Brečić

Community Art is an open project, a permanent public forum and a process that refers to the aspects of contemporary life, the art and politics of assistance, co-existence, resistance and education. It is based on personal experiences, interdisciplinary projects and collaborative processes initiated by a group of artists in 1980. It brings together people from different fields, which through their own activities look at issues and phenomena that the project is dealing with. **Community Art** initiates mainly long-term collaborative projects. The processes consist of different levels: from discussions to walks, from performances and films to workshops and seminars. One of their activities is a non-institutional Community Art and Theory School. **Community Art** involves people from different disciplines who practice both extremely individualistic and collective practices in the fields such as: urban conditions, art initiatives, community initiatives, normality and society, biology and technology, film and media. As a NGO (non-governmental organization) it has been founded and registered in Zagreb in 2001 by the artists Ivana Kesar, Aleksandar Batistić and Tomislav Gotovac, in collaboration with philosophers, activists and theorists like Karmen Radošević, Tanja Vrhov, Maja Uzelac and other people from various fields.

Weekend Art: Hallelujah the Hill is a ten-year performance by three artists: Aleksandar Batistić (1965), Ivana Kesar (1967), and Tomislav Gotovac (1937). The performance happens exclusively on Sundays on the Medvednica mountain near Zagreb, and is still in progress. From 1985 till 2004, Aleksandar Batistić (A) took a series of more than 1300 slides, using a self-amer

The project is about different relationships, about reality, life, space, and artistic circumstances. Due to the delicate circumstances in the area, the cyclic Sunday walks across the mountain in the company of friends have become rituals of personal freedom, as much as an action and performance. By its nature, this work is a 'performance without audience' and as a series of images the project is actually a 'film realized in slides'. **Weekend Art: Hallelujah the Hill** consists of walks, lectures, performances, film, slide projections, photographs, postcards, internet broadcasting, billboards, newspapers, ...

The same group of artists produces a series of theatre and cinema performances titled 'Body Film Essays

Mance: You have been practicing group art work for ten years now. It seems that it's not a fixed membership that defines this group, but a certain kind of collaborative processes gathering various types or collaborators. It is almost impossible to assign authorship to such work in the traditional sense: so you and Ivana seem more like initiators, organisers or protagonists, working among equals.

IBC: Yes, but there are two levels in this. One is Community Art, the kind of work we have practiced in the way you described from the start. The first project was *UpdEast* in 1991. That is when we started to have discussion and other dialogical formats that continued through Co. Art and Co. Art school. The parallel project *Weekend Art* is somewhat different. It involves only Tomislav Gotovac, Ivana Kesar and myself. Both are long-term processes, taking five, ten or more years. It is a sort of investment in time, that for us gives an important aspect of responsibility to our work.

Radošević: Yes, the fact that these are long-term projects emphasises the process. What Aleksandar calls responsibility, I would call an awareness of the process. It has to do with what is going on. If you're not preoccupied with the time limit then you can see what is really going on. Laying something last means that you have the opportunity to communicate with whatever appears in your field of work, since you're not restricted by any goals.

Uzelac: It is interesting that this question is posed from the aspect of authorship, while it challenges the concept of authorship in the traditional sense. You have called Ivana and Aleksandar initiators, organisers or protagonists... It seems to me that the classical concept of authorship cannot be applied here, what happens here does not happen

in the closed area of art.

Radošević: Can I say something about this? It is an instance of the stepping out of the art into the space of community. In the area of art, the artist is privileged inasmuch as it is much easier to preserve the identity of the author. Here, one is forfeiting the privilege, some part of the identity of the author. So Ivana and Aleksandar become initiators, organisers or protagonists.

Mance: At first sight, W. Art continues the tradition of *Opjorge* group - the autistic hermetic, absurdist behaviour, the misaligned action taking place far removed from the audience. Is there some irony in this ideal of natural state and utmost harmony of members in the radical absence of any social context?

IBC: The very name 'Weekend Art' is somewhat ironic: no artist will call his work that, it is a pejorative term. Since unpropitious conditions for artistic practice are an abiding fact in this part of the world, we have tried to turn this lack to our advantage, and of course, alongside the poetical note of ritual, consistent behaviour, there is also something absurd about it. What seems autistic - the absence of everyday reality - is actually the backdrop of W. Art. It is a reaction to reality without this reality, it wouldn't exist.

Kesar: Yes, but the context produces irony. Irony doesn't exist without a context.

Mance: Can the model of W. Art - utopian harmony and communal solidarity - in a certain context function as a model of politically radical behaviour? Isn't this utopian communism something both W. Art and Co. Art share?

Uzelac: I find the phrase utopian communism inappropriate for Community Art. Something has



a utopian character if it's perceived as a project, an ideal to be reached. That is not the case here. This is an ongoing process in real time: a provocation, an articulation of certain needs of the community, of real people who decide what the next moves are.

Id: Somebody said that utopia includes certain irresponsibility.

Ratkovic: Every ideology includes certain irresponsibility. The utopian image brackets off other ideas.

Kaser: Both utopia and responsibility come from the individual and in this sense it can function as a model. The conditions affected this tactics for in the early 1990s, when we initiated this project, we had been focused on a larger group, with the aim of improving the communication in general; the lack of responses forced us to turn to a dialogue with those willing to engage in it, seeing that the whole scene was not interested in it. W Art is a community on small scale: it is a dialogue on a small scale.

Id: When I'm asked what attracts me in art, I say that I've always loved to work with others: to initiate events, within a community or among friends. In W Art it's more friends, but the general story of friendship is also a biopolitical story. It is not a momentary, short-term provocation: it's a

long-term verification of procedures, it's the duration that we're interested in.

Kaser: Yes, and that's why the moment is important, at the time everything was relegated to the margin: the war broke out, and culture wasn't really needed very much in today's form. In such a situation you must re-structure your work and find some alternative sense in it.

Id: It is interesting how W Art has been read abroad. In Sweden, due to their stable political situation, W Art was understood more or less to be a hedonistic project, while in Barcelona it was understood as extremely political. Depending on the sensitivity, the context, the readings differ greatly.

Kaser: OK, but we called it therapy ourselves.

Id: Yes, when we started to go on excursions we were not thinking about art, the circumstances were unpropitious for Tomislav, home and myself. The inability to work with institutions, no funds - we were forced to find some alternative site for culture. And we did just that: we went to Gjenge Hill and created our own alternative institution.

Mance: You said communication has always been important for you. Your work does away with the traditional model of art as aesthetic statement, a reflection about the world, and turns artistic practice towards communication. The practice is



thus changed: there is no final product that would be feasible, either ideologically or financially, what you're offering differs only minimally from everyday means and models of communication - you produce newspapers, give lectures.

Id: I'd be more precise: it is a process, various people are involved, the situation is completely fluctuating. Occasionally we have what we call an interface - something we release into the outside world, it could be a newspaper or a lecture, or a discussion or a collective action. So, we have these occasional releases that enable people to join in the process.

Ratković: I'd like to say something for the part played by the civil scene participants in all this - in art. It's nothing new actually - in modernist projects artists offered solutions to the community. But here, unlike the modernist projects, they initiate communication, a forum for the problems of the community, where institutions, NGOs, other "authors", students, theorists, citizens are all invited to discuss them. The most important aspect is the process: to enable communication between various segments of the community. Yes, we meet all the time, when we reach a certain level of discussion, we look back on what we have done, between each meeting and the previous one there is a feedback, making the construing of a strict ideology impossible. One

can't just sit back and relax, thinking the problem is solved.

Mance: Does that mean that such artistic practices aren't all that different from some socio-cultural initiatives that don't necessarily originate from the artistic institution, that are not artistically motivated?

Id: There's an overlap in the sphere of responsibility. I think we are in some correlation with all those dealing with similar problems in various disciplines. This is inevitable, in fact, I think that's exactly what attracted us in the first place.

Uzelac: The connecting factor is the value of co-operation, the sharing of responsibility for the community, but this also means greater personal responsibility - because we include another aspect, another way of questioning the norms which is probably specific to artistic subversion.

Mance: Is there a specific "artistic" contribution?

Id: It's the experience and the way of working that is specific. Everyone comes into these spheres through personal experiences - ours were in art. This is very general, but - if politics is about creating norms, if politics is an ongoing process of negotiating the norms, then we think culture should be the expanding of the range of conceivable modes of negotiation. The same goes for certain activities, resistances and models. We

are all engaged on the same task, the dignity of man.

Ratković: We in the civil sector feel invigorated by what Aleksandar calls the interface. We have a larger and safer area of negotiation. Art has greater power to question the norms in its autonomous area, because it's assumed to be a field for experiment. We also feel more free because that's the playful element in our deadly serious considerations of various practices. Our experience comes from what Arnold Minel calls deep democracy (= the practices of inclusion) - that's what we're chiefly interested in.

Mance: Are you sure about this? Do you think there is no normativity in artistic practices, that culture itself isn't normative?

Id: There's a point of view in all things: norms and negotiations, we have a certain perception of them - we notice what others don't see. Some people can live in pure chaos in a polluted environment and not notice it, while other people tend to be irritated even by small matters. The post-modern practices have opened the possibility of free movement between the ones that is no paradigm in the modernist sense, that would apply to everything, we now have models offering a perspective of free combination. Those are also normative, of course, but this situation is much more fluctuating and more a whole.

our projects we are trying to direct these mechanisms - i.e. exchange experiences of resisting them - but one always escapes somehow from Co. Art into W. Art, from W. Art into Co. Art, the elusiveness is important. But in the end it is a verification that matters. At a certain point the process becomes visible. And people can develop an attitude. At some point it inevitably starts to show through and it becomes clear who profits by it all. This causes a further reaction. But that's another issue: maybe Tom would be more qualified to clarify this point.

Gotovac: I think that the premediated artists never create art. This darkness of representing one's own person in a certain context, the attempt at separation even from one's physical and social position, at least at the very start, is always an act of aggression, of exhibitionism. That's where I found my pals to act together with in my senior years - as you know, they are just staring out, young, antiseptic and full of strength, and their support for some of my earlier attitudes that I still cling to is: how shall I put it, humane in a way. Together with these young people I make a community that is trying to resist all that has befallen us in our country and in the world - globalisation against globalisation, for globalisation, nationalism against nationalism, against nationalism - We have in fact chosen to watch each other's back. I have some experiences from the long gone eras when the situation looked somewhat different. I had my fingers in many a pile around here at the time, and they wouldn't have noticed me had they not had the same problems as I did. I think that's where Iwano, Aleksandar and I met - if you know Kurosawa's samurai films - Joyinbo Samurao, and especially The Seven Samurai - without this sympathy for the existential solution of one's problems, nothing would have come of it.

Mance: Wain's modernist artistic provocation much more aggressive, or at least more excessive, in comparison with the benevolent gestures of dialogue and exchange of opinion, as predicted by Iwano and Aleksandar?

Gotovac: Well, W. Art isn't exactly a benevolent gesture.

Mance: I wasn't referring to W. Art in particular but to their other projects.

Gotovac: Well, why shouldn't people be given a somewhat wider margin in trying to adjust their ideas to society? W. Art, from its name to the excursions to Sjeme, and Sjeme is where all those living in Zagreb go, actually implies a hidden determination to persevere. I think Co. Art is also like that in a way, both names seem to say we won't harm you, but when you get what it's about, you'll wonder.

Mance: It was that model of radical and uncompromising concurrency I had in mind when I asked if it was also a political provocation.

Gotovac: Those are essential things and I'm not good at philosophising. At any rate, one must persevere in looking up and down the Zagreb Hill discovering what everyone thinks accepted and

accessible: natur, trees, flowers grass, sky, clouds, rain, snow - and bring all that to bear on the initial question. These are common things, like breathing, drinking water - I think nothing's changed in that respect, all of us, the nature... Those are the essential questions of human interaction with the world and with others. We ourselves are what we interact with, even though we have agreed to interact with the whole world: air, water, tree, stone, river, brook - those can be found anywhere in Japan or in America. That's what we have seen in that cute film by Adolph Mekas called *Halotjan the Hill* - and we took that for the motto of W. Art.

There's another thing. We've recently been to Japan and we discovered that the philosophy and art of Japan refer to the same nature we refer to. We also discovered that the gardeners of Gorgona were after that too. I mean, it wasn't that Gorgona discovered all that, it appeared already with Dada, surrealism. Actually, to come back to the general issues, all artists have always used their immediate givens.

Mc: It could be said that we are always focused on the rituals and routines of culture. We perceive society through routines: in some places people walk faster in other slower; the way the houses are built, the way they treat nature. These routines sometimes appear in artworks. That's why the routines are important for us.

Mance: As a starting point?

Mc: as a starting point too. One can analyse things through routines. We understand the analytical dimension of our work as mode of essay.

Mance: Can other forms of our work be understood in the same way - the lectures, the schools? Are those also communication routines, media routines? Is it a ritual activity, the trying out of immediately available routines?

Mc: Yes, among other things. But these forms and modes are also discussions with others, an attempt to shift the boundaries of perception, to show that routines aren't just there, that they are ruled in some way. That's the link between W. Art and Co. Art, in W. Art the expression through routine and ritual is an exploit device, while in Co. Art we emphasise the analysis of routines. Not of course in the banal way of looking for answers, but as an expansion of consciousness through questioning. There is also the aspect of repeating an event.

From the activist angle I'd like to say that Community Art is also a supportive organisation. We support the projects we think important, initiated by others and try to turn them into an ongoing process. We try to support the initiator by organising related events, even of repetitions of acts, thereby creating a critical mass for the interesting themes and processes. For if something happens only once it's as if it hasn't happen at all. We organise it again in order to ensure it happens yet another time and so on. I think we all profit from this approach.



Mence: You're not restricted by any one medium; you use everything that is available. From the hi-tech form to the more primitive ones like newspapers or schools, workshops, discussions. Why the newspapers?

Kasser: They're the easiest to distribute. The newspapers are still the most widespread medium and they stand for opposed values: first they are a value, and then waste. And I've always been intrigued by social values. It was important to take a form of expression sufficiently simple for me to follow my intuitive heads and precepts, which is: Be your own editor. Start with two pages – and if you don't like the news, go out and make some new ones.

Mc: Someone's always directing your life, through radical provocation or through benevolent dialogue. We seek the possibility of questioning this directing – with respect to others as much as towards oneself.

Mence: And the school and workshop? How does that work?

Mc: The initiative began almost three years ago, it took some organising. The programme itself has been going for a year now, and has three basic

levels. One is a series of lectures for students; it deals with certain issues, guests are invited, lectures and workshops are organised. The next level are the public events – for the people interested in art, in issues of culture or politics that we can make more accessible.

The third level is for the people not interested in art, but who run into it on the street or some other place, and are intrigued and invited to participate, without any aggression.

This happens weekly, and the range is wide, from visually and art to theory and philosophy. The participants have a background in disciplines, we have students of mathematics, philosophy, architecture, art. It might be called interdisciplinary. That was our intention, and the interest was of that sort, so we are constantly adjusting the programme by mixing the lectures from various disciplines.

Right now it takes place in the Center for Peace Studies, but otherwise we work with five institutions: the Croatian Film Association and the MM Center on film-related subjects, the PeaceForward group on philosophy-related subjects, the group WtW on art-related subjects.

the Platform for those related to activism and architecture

I'd go back to the essay aspect of our work. Apart from the excursion to Siem, the three of us also stage performances in various institutions, museums, cinemas and theatres. Through performance, through physical expression we perform essays. We call this Body-film-essays. The form of the essay is not new, it has been used from the Russian avantgarde through the French New Wave to the day.

Mance: Do you invoke the tradition of critical reflection on art? Are you closer to the analytical than to the activist?

ilić: I think the two are inseparable at some point, but we are interested in the process in real time. It was like Eisenstein and the avantgarde: we find the combination of art, activism and social change. Not that we want to make a direct comparison: the times have changed. Ideologies are different, the society has new forms. We certainly live in a period of transition, which is not political, but general.

Mance: Isn't this contextualising of art by means of transition a commonplace? Isn't the tendency of western curators to view the artistic production of East Europe in terms of regional political conflicts rather boring?

Keser: It is, but as far as group artistic practices are concerned, there is a difference in motivation. The way they do it in the West, with all sorts of financing, is very different from the way it's done here, left to one's own devices and with no pre-programmed intention. During Communism, they had nothing to do here, there was no market. Today, when it's all seemingly mapped and a curator comes looking for some imaginary art of a place he doesn't really know, it's always the question whether he's ready to be surprised or has only come to confirm his prejudices. Here the things developed spontaneously, according to needs and necessities dictated by the context.

The co-existence between a place where there exists an organised system of cultural production and this one, where such a system doesn't exist can be of two sorts. One approach is the exotic - as when one constructs the Balkans and looks for the material to illustrate it. That is the superficial, primitive level leading nowhere. The other is more promising, but riddled with confusion and prejudice, that is when someone comes a vision of the alternative. He imagines that here, where the system of production and distribution doesn't exist, the people have problems like those in a developed system, looking for outlets to work in an active way. Compatibilities are sought, similarities - they know the shortcomings of the place they come from and look for models to use. Looking for resemblances is certainly an improvement over emphasising differences.

Mance: Isn't the knowledge of Croatian contemporary art also one of the reasons of this perception?

Gotovac: Well, it has always been and remains

superficial. We must know one thing. This Yugoslavia was not the Eastern bloc. It was something in between. Tito and the Communist party were in power, but we had information, travelable in the East. That is where Croatia, Serbia, Bosnia and Herzegovina, Macedonia etc., was different from the former Czechoslovakia, East Germany, Rumania, Bulgaria. That was totally different and now they're trying to put us into the same context, and I don't remember it like that. There was certainly more information, the artists travelled all over the world and from the late 1950s it was completely different from the eastern bloc. From 1959 Zagreb was something totally different. One could buy American magazines, *Life*, *New York Times* and one could develop an attitude. The films were shown, the music was played that was banned over there. This certainly affected the processes and the production. Now these from the West would put us back where we'd never been, they don't allow a different reading, other contexts and that's why Kuna and I are protesting when they say the Balkans using us as a paradigm.

ilić: In such a situation only political subjects are of interest: only the artists with political references, but even these are perceived only as exotic. Why shouldn't the people here be like those in Berlin, London, New York or Sao Paulo. That is a right, just like the right to differ. Here one can't talk of everyday life without bringing politics in.

Mance: Well, you don't really deal in such subjects.

Keser: In those cases it's a project of exotic politisation, not political life. It's not the subject, but the treatment that matters. The project lends towards a dry artifact, towards a construct neglecting the sophisticated processes. And we find those processes crucial. The model of cynical modernist search with a prebounced image resulted in a series of misperceptions. A complete lack of sensitive cultural translation. The international art world has its domains, the copyright on certain subjects, and you're against this as soon as you stray outside your domain. As if you're not worthy to deal with it, which is absurd, for the strength lies precisely in wandering through the forbidden territory. But one must be responsible towards it.

ilić: After all, it is true that as a collective we have never been invited to any Balkan art exhibition. Neither W. Art, nor Co. Art.

Gotovac: The fact that W. Art is excluded by the people who love the Bazar Balkans, while on the other hand so many business of communication have become established really speaks for itself.

Keser: So, you can live and work on your local hill, and the world can still understand.



Ime kao događaj, kao sadržaj i mjesto

Leonida Kovač

GAO: *Rebro kao zeleni zdev*

foto: Igor Kojan

Pokušam li scenski događaj naslovljen *Rebro kao zeleni zdev* identifikovati tako da ga opišem nekim konvencionalnim terminom koji bi definisao njegov karakter i ime ga smjestio u određeni koordinatni sustav unutar kojega konstrukcija značenja i upostava pravila smisla postaje moguća, naći ću se u nedoumici. Na raspolaganju mi je nekoliko termina u čijem se referencijalnom polju misao pojam kazališta, primjerica predstava, izvedba, inscenacija; međutim *Rebro kao zeleni zdev* nesvodivo je na njihova potrošena značenja, stoga što mu se performativ manifestira upravo u iskazivanju stanja potrošenih značenja.

Scenski događaj *Rebro kao zeleni zdev* u kojem sudjeluju članovi i članice grupe GAO – i publika postoji u međuprostoru atomiziranog dramskog teksta i mogućnosti njegovih izvedba, u međuprostoru napisanog, pročitanog, izgovorenog i neizgovorenog, učinjenog i neučinjenog. Na raznimama posrtašavosti, u budućnosti nesvodivosti pojmovi mjesta i smjestašenosti postojanja i pokretljivosti, govornih subjekata, izrecivosti i prikazivosti.

Kao promatračica, ili u svojstvu publike, *Rebro* me smjestio na mjestu scene. Na pozornicu na kojoj se nešto treba dogoditi. Mjesta na kojemu će neki događaj biti reprezentiran – već ut rub pročita, mjesta na kojemu se već nešto završilo dogodilo. *Rebro* kao scenski događaj doslovce djeluje kao post scriptum i te se činjenice naposljetku (epidoksalno) potvrđuje na razni činosti. Svega je mjesto u prirobu već unaprijed napisano, pročitano, izvedeno.

Jedno od pitanja koje se gledajući i slušajući nameće moglo bi glasniti: gdje se događa dramski protagonist *Gulivera Sina* i *Strykca* u kojemu, među ostalim, poput izmrota čujm rečenica "Moži smo bi obitaj"? Nadležni radi li se ovdje uopće o dijalogu ili putam soliloquija koji se na nekim mjestima prisjećaju? Li dolazište napisane u dramskom tekstu moguće je u funkciji mjesta događanja identifikovati terminu. Terminu kao mjesto događanja i protagonistici? Dilekula to nje učinila jasnije.

U scenskom je događaju pronašle definiciju posredstvom djep konfiguracija predstava, smjestašnih na nasuprime pozicija, s jedne strane mikrofona na stolama i zvučno – ukratko, razgled, s druge stajaju sobna lampa s plamenim sjemljem i pod njom boca vina, čaše i knjiga kline *Sajko* u kojoj je događajen tekst drame *Rebro kao zeleni zdev*. Scenska iskaznost? Scenografska? Opis scene: dočelovao? Žene kraj prozora: revolvers. Špijuni na zidovima: tanjura juhe i kletke kruha koji navodi didaskalija – na sceni nema. Dok publika ulazi i smjestila se ut rub scene, iz razgleda dopire žamor – glasovi koji nešto govore ugovaraju moćne teksti kojim je prethodjen događaj koji bi se na sceni uskoro trebalo upravit. Kuda? Može li se sa sigurnošću tvrditi da u trenutku dok publika ulazi i smjestila se ut rub scene predstava već nje započela? Neki od izvođača sjede i natakani kažu pod lampom ispijaju vino. Što će biti predstavljeno? Špijnerski glas koji dopire iz razgleda razgovornih obznanaja: "Isana Sajko: *Rebro* kao zeleni zdev". Ime autorice i naslov djela. I ime kao naslov ili jednostavno epilog – jedna među mnogima u tekstu dramskog događanja. Ime kao događaj, kao sadržaj i mjesto. Ime kao rečica kline *Doo* konvencionalnog dijaloga *Gulivera Sina* i *Strykca* koji u *Rebru* postoji na razni potkrpačkoga: "Moži smo bi obitaj" – odgovara *Strykca*.

"Moži smo" – odgovara *Guliver Sin* i sačen od izvođača ugovara tekst didaskalije koji glasi: "Bez obzira da li se u izmrota koristi didaskalija, ova napika predstavljaju zadnju ugovaranu rečenicu." I to je priča. I na. A gdje joj je početak?



Pobesni dramatski teksti odskakljuću iz scenskih okvira, ali je izvedbom čini prisutnom, upliva monolog, i točnije govori bez odgovora žene zasidane u prostoru. One koja čeka Guiverni Sine Ljubavna i majka, i: ljubavna i majka? Bezimeni, no personifikacija kao Odiskaja - one koja poručuje postat: i koja "bez obzira da li se u raspravi koristi".

"Mogli smo biti obitelji" U referencijalnom polju iskazu koji razmatraju iskazani odnosi protagonista, drame Rebro kao zeleni zaton odziva razumu tenziju, prepoznajem reprezentaciju edipovske matrice prema kojoj se, povremeno i futuristično događa ne samo proces konstitucije govornog subjekta, odnosno struktura žene, već i konstitucija pojma realiteta.

Suoprotstavljajući edipovskoj strukturi žele je koncepciju želea proizvodnje. Deleuze i Guattari u svom kapitalnom djelu Anti-Edip pišu: "Zato, kad nas pozivaju da nadodamo jednu pojednostavljujuću koncepciju želea, zasnovanu na rodoljubnim silama da bismo dočitali simboličku funkciju u jednoj strukturi, uzalud se ono tradicionalno tata-mama zamjenjuje jednom funkcijom - majkom, jednom funkcijom-ocem - mi ne vidimo što se time dobiva otm što se utemeljuje univerzalnost Edipa s onu stranu promjenjivosti sile, što se žele još brže povisuje sa zakonom i zabranom i do kraja sprječava proces edipizacije nevesnog".¹ Edipovsku povijesnu procese potiskivanja "želea proizvodnje" konstatiraju da je postao socijalna hodanje žele i straha, strah od običajnih tokova.² Po njima bi žele bila stroj i propadale postojbe proizvodnje, a svaka bi proizvodnja bila eludabilna želea i društvena, pri čemu nema želeh strojeva izvan društvenih strojeva koje oni formiraju u velikim razmjerima, i nema društvenih strojeva bez želeh koji ih nastanjuju u malim razmjerima. Deleuze i Guattari reprezentaciju vide kao represiju - potiskivanje želea proizvodnje pri čemu je žele proizvod koji proizvodi ono svima. Ona je "skup posrednih sinteza koje strojno povezuju perzonalne objekte, tokove i tipove, i koje funkcioniraju kao proizvodne jedinice. Svrhomost iz njih proizlazi, ona je rezultat posrednih sinteza želea kao autoproduktivnog nevesnog. Žele ne nedostaje nitko, niti ne nedostaje njihov objekt. Pažnja bi se mogla reći da subjekt nedostaje žele; ili da žele nedostaje postojani subjekt, a postojani subjekt postoji jedino usljed represije".³

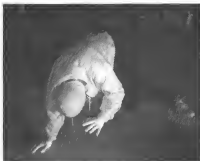
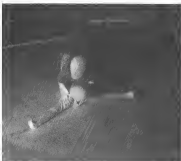
Performativno scenski izvedbe drame Ivana Bajka Rebro kao zeleni zaton očituje se upravo u ponavljanju nastojanja postojanog subjekta. Ne radi se ovidje o reprezentaciji imala proizvodnog dramatičnog teksta, već o prezentaciji nepostojanosti subjekta na sceni je učvrstila stvarnom, a represiju otmom. Tko je Strojica, a tko Guiverni Sine? Koji od potokova? Tko govori, a tko odgovara? Ni jedan od izvođača ne

¹ Gilles Deleuze/Félix Guattari, *Anti-Edip: izvješće o opasnosti poroka*, Zoran Stojanović, Semejstvo Karlova, 1980, str. 68.

² *ibid.* str. 112.

³ *ibid.* str. 140.

⁴ *ibid.* str. 29.



tumači ulogu, jer odgovoran tekst i učvršćene kretne postave daju u funkcije dekompozicije pojma uloge. Ne razgovaraju se rjeđ slučajno u mikrofoni, i prenose putem razgasa. Takve, prije nego napikama, postaju nekakvi kirurjskim tekstom. Proglasi Zakonu

Nije na odmet zapitati se što izvedba Rebra čini u odnosu s tekstem Rebra? Rebra bih da se i sama tekstualizira smislaajući se u kontekst posredovanosti, a posredovanost jest tehnološki proizvodnje stvarnosti i predmetne stvarnosti je učinak reprezentacijskih drak. Rebra kao zelen zidov scenskom izvedbom ukazuje na razliku između govora i razgovora. Replika zapisane u dramskom tekstu bivaju opovrene (u mikrofoni), šetači koji se kreću u krug - razgovoru uključujući u svoje kretanje koje jest razgovor i nekoga iz publike. Pritjecanje, ako u grčkoj tragediji kor govoreći posreduje između publike i značenja u smislu usvajanja značenja, kočnje usvajanja imena Oca, funkcija razgovora šetača u izvedbi Rebra očituje se u rekontekstualizaciji dramskog teksta koja oporava vjerodostojnost svakog ranije proizvedenog značenja. Jer, svako je značenje site specifično - određeno pozicijom s koje se govori o onome o čemu se govori. To o čemu se govori, i ako hoćemo objeći rekontekstualizaciju, promjenjivo je s obzorom na svoju povijesnost. Pritselovalat sam dvjema izvedbama Rebra: jednu u zgradi bivše banke, drugoj među zidovima nekadašnje karantene. Tamiće? U kontekstu dijaloga Srećica i Guivera Bina uključujući vlastito iskustvo, šetači su raspravljeni o značenjima tih mjesta. Pojam mjesta tako postaje značajnim ekvivalentom pojmu dramskog teksta. No, što je tekst?

Po Barthesu, tekst je proizvodnost. To ne znači da je to proizvod nica kao što je bio potreban za tehniku naracije i majstorstvo stila, nego pravo poprilo proizvodnje gdje se sastaju proizvod i čitatelj teksta, tekst "radi" u svakom trenutku i s kojim god mu stranic pristupi. Čak kad je napisan (fiksiran) on ne prestaje niti zaustavlja proces proizvodnje. Tekst radi što? Jezik. On dekonstruira jezik komuniciranja, predstavljajući i kroz igru individualni i kolektivni subjekt možda ima ljudu da nešto opoznaie i da se oslobodi. Ie nekonzistentni taj jezik, opetstani, bez dna i površine, jer njegov prostor nije prostor figure, silve ovisna nego eterogrejski prostor kombinatoma igre koji je neograničen kada čovjek napusti granice tekude komunikacije (podlozan općom naobru mišljenja, "diskur") i narativne i dekurzivno vjerodostojnosti¹⁰.

A Rebra kao zelen zidov u izvedbi BAOO, upravo to čini, demontirajući onajmno kako sig komunikacija u odnosu nije drugo dok prethodi scenarij

¹⁰ Roland Barthes, "Sjajanje o jeziku", Republika 9-10, 1986, p. 1132.

¹¹ Jovan Gaudinović, "Promet od a. Smolević i Zdravko Jovanović i Turi / Hvala za poziv na dramsko 2001", pp. 170-171.



The Name as an Event, as The Content and The Place

by Leonida Kovač

BADco RioCage

photo: Igor Kopan

If I try to identify the stage event entitled RioCage using a conventional term that would define its character and thus position it within the framework of some system which makes possible the construction or meaning and the rules of sense, I am perplexed. I have at my disposal several terms: the referential scope of which includes theatre, performance, production, staging, but RioCage remains irreducible to their disposable meanings, because its performative manifests itself in focusing on the state of disposable meaning.

The stage event RioCage, that the members of BADco and the audience partake of, exists in the area between the eponymous text and its possible performances, in the in-between area of the written, read, said and unsaid, done and not done. On the levels of mediation, in the devices of irreducibility of the concepts of place and situatedness, existence and mostly speaking subjects, expressibility and representability.

As a spectator, or a member of the audience, RioCage puts me at the margin of the stage. Not the stage on which something is about to occur, the place where some event is about to be represented, but at the edge of a scenic area, a site where everything has already taken place. As a stage event, RioCage functions as a post scriptum, and this fact is necessarily (paradoxically) confirmed on the auditory level. Every place in the scene has always already been written, read, inscribed.

One of the questions that come to mind might refer to where does the dialogue of Guliver Sen and The Shooter take place, the exchange in which the phrase "We could have been a family" is an important leitmotif? Moreover, is this really a dialogue, or am I listening to soliloquies that occasionally interrupt each other? From the stage direction in the text one can identify the dungeon as the place of action. The dungeon as a place, or as a protagonist? This is not specified in the stage direction.

In the stage event the scenic area is defined by means of two configurations of objects placed opposite each other: on the one hand, microphones and loudspeakers - in short, sound equipment, on the other a lamp with a shade and underneath it a bottle of wine, glasses and the book by Irena Sekjo including the play RioCage. Props? Set design? A literal description of the stage? The woman by the window, the reader, the peep holes in the walls, the plate of soup and the slice of bread indicated in the stage directions - none of this is on stage. As the members of the audience enter and take their seat by the edge of the stage, a murmur comes from the loudspeakers - voices speaking indistinctly - perhaps speaking the lines of the text that produced the event that should be staged any moment. When exactly? Can it be ascertained that in the moment when the members of the audience enter and take their seat by the edge of the stage the performance has not already begun? Some of the performers are seated some sit beneath the lamp sipping wine. What is about to be performed? The voice from the speaker says in the manner of an announcer: "Irena Sekjo: RioCage." The name of the author and the title of the work, or the name as the idea, or simply a line of dialogue - one among many in the texture of the dramatic event. The name as an event, as the content and the place. The name as a responder to the Name of the Father implied in the exchange between Guliver Junior and the Shooter, existing on the level of potentiality in the RioCage: "We could have been family" - says the Shooter.

"We could have..." replies Guliver Junior, as one of the performers speaks the following stage direction: "Regardless of whether the production uses stage directions or not, this is the last spoken sentence."



And thus the story ends. And where did it begin?

The beginning of the text, which according to the stage direction the production does not stage, but makes it present in performance – is a monologue, or more precisely a speech without a reply, of the woman walked into the window. She awaits Gulliver Junior. A lover or a mother, or both lover and mother? Nameless, but personified as the Stage Direction – she marks the beginning and the end, “regardless of whether the production uses” it.

“We could have been family” in the referential field of the utterance which – summing up the sarcasm of the relationship between the characters of *RbCage*, reflects the destructive tension, I recognise a representation of the Oedipal matrix which governs not only the process of the constitution, historically and culturally, of the speaking subject, i.e. the structuration of desire, but the construction of the notion of reality as well.

In contrast to the Oedipal structuration of desire, Deleuze and Guattari propose the concept of desiring-production, stating in their seminal work *Anti-Oedipus*:

Therefore, when we are asked to forgo a certain simplifying concept of Oedipus based on parental images in order to define the symbolic functions in a structure, it is futile to replace the traditional father-mother by a mother-function, a father-function, we do not see that anything is gained in this, except that the universality of Oedipus is being founded beyond the mutability of images, binding desire even faster to the law and prohibition and completing the process of Oedipalisation of the unconscious.¹

Elaborating the historical processes of repression of “desiring-production,” they conclude that the task of the subject is to encode desire and fear the anxiety of decoded flows.² According to their analysis, desire is a machine and belongs to the order of production, every production being simultaneously desiring and social, and there are thus no desiring – machines outside social machines; they form on a grand scale, there are likewise no social machines without the desiring ones that embed them on a small scale.

Deleuze and Guattari see representation as repression – the suppression of desiring-production.³ Desire being the producer producing the real, it is an assemblage of passive syntheses linking partial objects (flows and bodies, and functioning as units of production). The real desires from them; it is the result of the passive syntheses of desire as the self-production of the unconscious. Desire lacks nothing, it does not lack its object. It is rather the subject that desire lacks, or that desire lacks a stable subject, and a stable subject can only be brought about by repression.⁴

The performative of the production of Ivana Sajko's *RbCage* is to be found precisely in the abolition of the category of the stable subject. We are not dealing with a representation of sense produced by the text, but with a presence. The mutability of the subject on stage has been made real, and the repression

¹ Gilles Deleuze/Félix Guattari: *Anti-Edip: izjava o knjižarstvu*, Zofina Boleznikova, Semejstvo Karlova, 1990, p. 58.

² *ibid.*, p. 110.

³ *ibid.*, p. 149.

⁴ *ibid.*, p. 22.



obvious: Who is the Shooter? who is Gulliver Junior? Who among the five? Who speaks and who replies? None of the performers is interpreting a role: for the spoken text and the performed movements are used here in order to deconstruct the very notion of role. The words are spoken into the microphone and from the speakers for a good reason: Thus, rather than lines of dialogue, they become more like a liturgical text. A proclamation. A law.

So, what is it that a performance of *RobCage* does to the text of *RobCage*? I would say it is itself textualised being placed in the context of mediation, mediation being technology of the production of the real. Or, more precisely, the real is the effect of representational practices. The performance of *RobCage* stages the difference between speaking & talking. The lines of dialogue are being spoken (into a microphone), the walkers moving in a circle talk - including an occasional member of the audience in their movement which is talk. For example, if in Greek tragedy the chorus mediates between the audience and meaning, in the sense of the adoption of meaning, more precisely of the adoption of the Name of the Father, the function of the talk of the walkers in the performance of *RobCage* manifests itself in the recontestation of the text, contesting the authenticity of every previously produced meaning. For, every meaning is site specific, defined by the position from which that which is spoken about is being spoken. What is being spoken about, or the object of representation, if you like, is changeable with respect to its history. I have attended two performances of *RobCage*: one in a drused factory, the other within the walls of a former quarantine. A dungeon? In the context of the exchange between the Shooter and Gulliver Junior, the walkers discussed the meaning of these places, meaning their own experience in the text. The notion of place becomes the meaning equivalent of the notion of the text. Then again, what is a text?

According to Barthes, text is production. This does not mean it is a product of labour (as it had to be for narrative technique or stylistic mastery), but the very site of production, where the producer and the reader meet: the text "works" at every moment and no matter from where we approach it.

When it is written (fixed), it never ceases to work: sustaining the process of production. The text works. What does it work with? Language. It deconstructs the language of communication, representation or expression (where the individual or collective subject perhaps has the illusion of imitating or expressing something) and reconstructs this language: veiled, bottomless and without surface, because its space is not the space of a figure, image, frame, but the stereographic space of combinatory play, which is unbounded once we abandon the borders of actual communication (subject to the general manner of thinking, the "idea") and narrative or discursive authenticity.⁶

And that's exactly what *RobCage* performed by BAOOo does: demonstrating the fact that all communication is but a compulsive script.⁶

⁶ Roland Barthes, "Texte et discours," *Revue de la Littérature* 21: 0 (1983) p. 1102.

⁶ Jean Baudrillard, "Protestantisme" in *Smulders & de la Nieuwste Janssen*, *Tekst / Het woord als een spel* 2001, pp. 170-171.



Razgovor s WaxFactory

WaxFactory je međunarodna skupina umjetnika posvećenih istraživanju raznovidnih oblika performansa. Suposnivači Dion Doulis, Erika Latta i Ivan Taljančić temelje vlastite projekte na nekonvencionalnoj naraciji, iznimno vizualnom i fizičkom pristupu, eksperimentiranju novim tehnologijama te site-specific radovima. Posvećeni su timekom radu s multidisciplinarnim umjetnicima i međunarodnoj suradnji. Njihove produkcije su prikazivane u brojnim prostorima i na festivalima u New Yorku kao i širom Europe

(T) = Tanja Wengertner, nezavisni kustos

(I) = Ivan Taljančić, umjetnik/ko - direktor, WaxFactory

(E) = Erika Latta, umjetnička/ko - direktorica, WaxFactory

Prevela Mima Herman



(T) Zašto ste ustanovili Waxfactory?

(I) Company je proizašla iz naše suradnje koja je počela još u studentskim danima. Zapravo smo se našli međusobno jer smo shvatili da imamo slično promišljanje i senzozitst u radu. Radimo u kazalištu ali nismo kazališni umjetnici u tradicionalnom smislu. Zanimaju nas razni oblici umjetnosti i kako se oni mogu povezati u performativnom. Kada radimo na novom projektu radimo sa svim elementima dizajna i performans, pri čemu pokušavamo ostati prilično 'strog' i precizni. Prvičb nas i suradnja s umjetnicima koj ne dolaze nužno iz kazališta. Oni uvijek unose nešto novo, otvaraju nova vrata i prostore za nove ideje. Upravo nas je taj interes za istraživanje različitih oblika u isto vrijeme i povezao. Paralelno smo došli i do tog otkrića

(T) Otkrili ste da se jednako gledate na umjetnosti, a da pri tome niste nužno jedni drugima pa tako ni svojim suradnicima, određili fikсне uloge.

(I) Upravo je vjerovanje u demokraciju različitih oblika umjetnosti ono što čini performans. I, kada se radi na performansu, ponekad izvođač, nečđ i tekst postaju najvažniji elementi. U specifičnom trenutku, možda, način na koji je svjetlo usmjereno na glumca govori puno više nego sam tekst ili recimo zvuk koj vam daje puno više informacija od slike, ad

(T) Je li to jedan od vaših ciljeva, vaša filozofija? Činjenica da ne postoji hijerarhije umetdu različitih oblika umjetnosti - najprije tekst, onda svjetlo pa....?

(E) Mislim da to definitivno proizađe iz sustava koj je uspostavljen u SAD-u gdje postoje značajna podjela na razne odjele. Čak i u škrama uvijek postoji neki oblik separacije. Zapravo, mi radimo isto. Zbog čega umjetnik koj radi instalacije ne bi mogao surađivati na performansu i raditi u kazalištu? Na neki način mi otvaramo nove prostore koj bi se mogli dalje razvijati s performans. Npr. dijamski pasao prije tekst, ali njegova svrha nje da tekst samo ostane mirno slovo na papiru. Bas kao i instalacija, i tekst se može podrijeti u veći radni

Nas više zanima sinteza raznih oblika. Naravno, ponekad, ovisno o tome što se radi, npr. ako je to Heiner Müller, način na koji to radimo sam po sebi taj tajvom pristupu. Mislim da je jako dobro što nas company ima tri umjetnička direktora. Tako da ako recimo Ivan radi na nekom projektu, on se uključujemo i pomažemo mu - dajemo mu podršku. Ako na projektu radi Dion, company se potpuno preusmjerava i u tom slučaju možda uopće nećemo koristiti tehnologiju ili video art. Ili, ako je radim neki projekt, možda ćemo se više baviti pokretom. Unatoč tome što su takvi pomaci unutar company uobičajeni, uvijek ostaje određena estetika koja je trajna - način rada koj je uvijek vizualno vrlo određen i fizički jako zahtjevan

Popričaje se malo opasnost u odnosu na to kako ljudi doživljavaju takav rad jer možda jednom više nešto što smo napravili i misle da je to jedni mogući način. Recimo, kod slikara možda prate kako



se umjetnost mijenja od jedne do druge slike - a da nešto, možda, o tome ostaje stalno. Mislim da je to ono zanimljivo o našem companyju - uvijek ostaje blizak kazalištu, ali odjednom, moglo bi se reći: pobalimo raditi i na filmu. Onda se fokusiramo na to.

(f) Ili, radimo performanse na ulici, ili postavimo events po cijeloj zgradi, pa se publika mora kretati oko toga.

(f) Možete li nam nešto reći o tome kako se vaš pristup mijenja u odnosu na neke od vaših recentnijih projekata? Na primjer, QUARTETv2.0, LADYFROMTHESEA i LE JARDIN AVEUGLE?

(f) Ono što je zanimljivo reći za ta tri projekta jest to da ilustriraju ono što je Erika upravo objasnila. Što se tiče načina, svaki projekt može imati sasvim drugačiju formu. Započet ću s predstavom QUARTETv2.0 koja je poprilično komorna. Nešto što se može postaviti u jednom velikom prostoru. Mislim da je ono što taj komad čini neobičnim upravo način na koji smo kombinirali razne elemente. Na instalaciji smo surađivali sa arhitektom, a modne dizajnerice, koja se prije nikad nije bavila performansom, radila je kostima, tako da su ti umjetnici stvarno umjeli jednu novu perspektivu i drugačije razumijevanje predstave. Osim toga, u ovaj smo predstavili puno više koncepti razne tehnologije. Na neki način uspjelo nam je stvoriti suodnos tehnologije i izvođača što je naš rad podiglo na jednu drugu razinu. Na sceni je pravi izvođač (što je, naravno, tradicionalna i više kazališna ideja), a uz to tu su i kamere koje sve prate i dio su cjelokupne instalacije te prikazuju izvođače na vrlo kinematografski način pri čemu su izvođači togla vrlo sjajni.

(f) Izvođenju se morate prilagoditi više s kazališne strane kada se približavate publici - kada si ispred kamere više naginete izvođenju za kameru. Takav pomak izvođači čine tijekom cijele predstave.

(f) Još jedan konceptualan izazov odnosio se na činjenicu da su izvođači stalno priključani na bežična mikrofona pri čemu se digitalno manipulira njihovim glasom. Na taj način i vokalni rad postaje jako važan, što je našlo na puno feedbacka od strane publike i novinara - kako glas može funkcionirati u predstavi kao maska, kao nešto što se transformira i čime je potrebno raditi na shvaćanju drugog lika.

Još jedan neobičan element u predstavi je način na koji se upotreba prostora inkorporirala u rad na predstavi što je ujedno i glavni razlog zbog kojeg je nazivamo instalacijskim performansom. To je zapravo instalacija koju oživljava izvođač. Dizajnirala je tako da je sama po sebi samodostatna vrsta prostora. To nije scenografija. Scenografija je čitavo kazalište, ono je scena - instalacija koja može biti postavljena u bilo koji prostor.

(f) Čak i u prostorima s temperaturom ispod nule! (smijeh)

(f) - i, ovisno o vrsti prostora u kojem se predstava izvodi, dolazi do promjene. Tako je QUARTET do sada bio izvođen u velikom galerijskom prostoru (Centar za medijsku umjetnost u New Yorku) i starijoj njemačkoj palači.

[T] Gdje?

(J) U Splitu gdje smo bili okruženi istim stupovima i arkadama što je, zapravo, bio zgodan kontrast našim starijim i futurističkom setu.

(E) Izvodili smo je i u granatiranoj hotelu u Dubrovniku što je dalo jedan apokaliptični dojam koji je više u skladu nego u kontrastu s predstavom. To su samo neki primjeri. Treba nešto ići i o LADYFROMTHESEA koja je potpuno drugačija osmišljena.

[T] Dakle, analet je razlika u tome što QUARTET v2.0 ima samo dva glumca, jednu kutiju i što može putovati od zemlja do zemlje?

(J) To je potpuni set, zapravo, instalacija koja je sama po sebi dovoljna dok je LADYFROMTHESEA predstava koja je vrlo određena mjestom izvedbe. Do neke mjere se isto može raditi i za QUARTET jer je glavna namjena i bila postavljati je na nekonvencionalnim mjestima, pa se tako stalno mijenja, ovisno o mjestu izvedbe. No, ono što je vrlo specifično za LADYFROMTHESEA je činjenica da je pokretačka energija cijele predstave bila sama njena nadogradnja. Radi se o predstavi koja se izvodi u ogromnom kompleksu zgrade (koje su prije pripadale jednoj starijoj tvornici konzervi u Brooklynu, NY) i u nekoliko vanjskih i unutrašnjih lokacija u sklopu kompleksa, pa govorimo o 12-14 različitih instalacija koje čine ukupno djelo. Neki od instalacija baziraju se samo na dizajnu, što znači video, glazbu, svjetlo u kombinaciji s arhitekturom zgrade, a druge se odnose na izvedbu. Nit vodija predstave je način na koj se izvode: dizajn i tehnologija mogu staviti u interakciju sa zadanom arhitekturom. Cijela predstava je o tome kako uspostaviti dijalog s načinom što već postoji pa je, samo po sebi, to predstava koja ovisi o prostoru. No, ona je zemaljska i zbog drugačijeg odnosa s publikom, koji je ovdje sasvim poseban jer u LADYFROMTHESEA publika ima punu slobodu po svojoj volji kretati se među instalacijama. Gledatelj na početku dobija plan zgrade i unutar zgrade postoje znakovi koji im daju razne mogućnosti kako da sami biraju kojim će se putem kretati. Za to imaju koliko god im je vremena potrebno. Na neki način im pružamo slobodu nadogradnje vlastite naracije - svoje vlastite priče. Ništa nije nametnuto. Predstava se, isto tako, lako može prilagoditi drugim velikim zgradama u cijelom svijetu - to planiramo nastaviti raditi i u budućnosti.

(E) Mislim da je, baš kao i u svakom drugom kazalištu, važno pokazati suradnju među umjetnicima. Naposljetku, i van je redno to dvije predstave i ono što radi svaki dobar režiser je spajanje svih ideja i onda njihovo kanaliziranje putem svoje vizije. Naravno, tu se vizija proširuje suradnjom. Tako, na neki način, svaki put kada igramo predstavu pokazujemo suradnju s tim umjetnicima. Ponekad je to nerazumijemo, pa se nešto isčeb više od nekoga drugog. Zadržak režisera je pokušati sve uklopiti. Sina i sata provodimo baš čitav tjedan koji je koncipiran. Mislim da to dobro funkcionira u LADYFROMTHESEA i u QUARTETU jer je sve filigrano uglavnom kroz nas troje. Filigrano je kroz nas u svakom, pa i najmanjem detalju čak i u izvedbi. Mislim, što se tiče izvedbe, da to umjetnik mora biti čisti i pat puta senzitivniji jer se na nalazi u uobičajenoj situaciji. A na glumcima je još puno toga više. Oni se moraju probiti kroz tehnologiju, vješt se potražiti staza na deset metara od zemlje dok pada kiša. Za to je potreban senzibilitet, ali i fizička snaga. I to je dio osobitosti ove dvije predstave - zemljanje za suradnju s umjetnicima koji ne moraju nužno dolaziti iz kazališta. Svi zajedno smo se otvorili u odnosu na "biseru" "Glasu sa mora" i se otvorili prema Hanseru Mulleru, lako je on sam po sebi vrlo otvoren.

[J] i ovari se

Nadovezati du se na ono što je rekla Erika - a obzirom da je obično da je suradnja ljudna tema ovog razgovora i zasigurno njegove glavne nit, dakle, jedan od naših interesa u companyju je da ne surađujemo samo nas troje međusobno već i s drugim ljudima. U našoj suradnji s drugim ljudima postoji nešto vrlo specifično što ima veze sa činjenicom da uvijek postoji režiser... Dakle, režiser započinje predstavu i kasnije je to kao teža unutar koje se ideje drže na jednom mjestu. Međutim, mi ne nametamo ideju, postavljamo puno pitanja i od ljudi s kojima surađujemo jako puno dobijamo. Na našim problemima nećemo doživjeti da se glumci naređuju što treba onaj. Vidjeti čitav kako glumci sami stvaraju svoj materijal na temelju ideja koje su dobili i od nas i od tih. Ponekad impulsi dolaze i od drugih ljudi, a posao režisera je da ih na neki način fokusira i da osigura da se njihov rad zadrži unutar vizije, no svatko stvara.

[E] Što drugima daje osjećaj da i oni posjeduju taj rad

[J] Nakon toga se radi montaža. Svako stvara svoj zvukovni materijal, svatko stvara "svoj materijal" kojim se kasnije koristimo.

[T] Vaša vrsta suradnje je posebno zanimljiva s obzirom da često izvodite u stranim zemljama. Gdje ste sve gostovali i koje su razlike od mjesta do mjesta? Kakve je suradnje u tim zemljama? Postoje li određene nacionalne osobine i jeste li stekli neka iskustva koja su vas obogatala i koja ste sa sobom donijeli u SAD?



(8) Treća predstava koju ste naveli, LE JARDIN K'VEUGLE, poprilično se razlikuje od prve dvije jer smo susedskvi s francuskom skupinom Begat Theatre. Kada nas je pozvao direktorica Karin Holmström, imala je ideju da radimo po romanu Janet Frame pod nazivom "Meštri vrtovi za stjepe". Izradili je nacrt i dizajn arhitekture te napisali sinopsis predstave prije nego što smo počeli raditi na projektu. Kada nam je dala taj materijal, Dion i ja smo ga dosta promislili, ali smo dosta ideja i zadržali. Begat je grupa koja se bavi ulicnim kazalištem: rade vani i običavaju kada se predstave igraju ne ulici, na otvorenosti i kada ne moraju biti unutar kazališta u kojem se mora sjediti i nešto gledati. Tako je došla na ideju da se postave četiri scene, pri čemu je publika ne nogama i u pokretu jer se radnja odvija u krugu od 360 stupnjeva. I tako smo s njima radili zajedno tri četiri mjeseca u Francuskoj. U to vrijeme nisam znala ni jednu jednu riječ francuskog, a morala sam raditi. Morala sam se služiti svim mogućim golemim pokretima da bih to uspjela odraditi. Nekoliko mjeseci smo radili s glumcima dok je tekst bio u pripremi, a nakon toga smo imali probe vani što je bilo dosta teško jer je poljana na kojoj smo radili bila ne razbrija, pa smo scenografiju morali sesti. Predstava je jako dobro primljena i igrala je posvude u Europi. Gostovali je u Češkoj, Dubrovniku, Španjolskoj, Francuskoj, ali smo s njom ne Serbinju i radamo se da ćemo je dovesti i u SAD. Ovog demo je ljeti ponovno postaviti i prevesti na engleski, bit će to francusko-engleska verzija predstave. To je bio velik izazov, posebno susednja s francuskim glumcima koji steklo pulu i rade pauze što je potpuno obratno od načina na koji funkcioniraju naša company. Mi smo, znate, jako strogi – morala sam se nekad ne na drugacij način raditi s glumcima što je na neki način jako poučno, nečemu to nauči. Nauči te opuštanju i ležernosti. Mislim da su i oni nešto naučili – upravo ovi skupine glumaca, ne bih htjela pripremati i ne bih se glumio u Francuskoj. Ali, mislim da mi imamo drugačije viđenje discipline i onoga što disciplina jest i zbog čega je ona važna, ne samo da bi se nametala. Nekoliko glumaca u companyju su bili umjetnici, dvije su bile nevjerojatni vizualni umjetnici, pa su radili na scenografiji i nekim. Išli smo po buvljarnicama, prekrpili staru politensku torbu u hlače Karin među ostalim radi i prekrasne kostime, pa je spojila sve elemente zajedno i sve ih zadile. Nam suprug Philippe Lalard, koji je također jedan od osnivača Begat Theatre, uradio nam je cjelu čitavu konstrukciju kuća i pokretne dijelove scenografije kao što su autobusi i ogromna stolica koja je bila potrebna za lik doktora. Philippe, tehnički direktor companyja, uz to je i nevjerojatan luminal. Zajedno radimo na idejama i onda ih on razrađuje i otvara kako postaviti svjetlo na neobičajena mjesta, pokretne celokupne konstrukcije ili npr. avionska krila za lik koji se s njima mora kretati na stulama. Dok radimo okom, on to napravi. Uvijek mi govorim da bi svoje radove za predstavu trebao negdje izložiti. Tako su ljudi sami po sebi. Stvarno je užitek raditi za company poput Begat Theatre u kojem se jako puno ljubavi i pažnje pridaje detaljima. Na neki način bio je to idealan brak našeg osjećaja za vizualno i susednju. Nama je oduvijek bilo jako važno susednjati s ljudima iz drugih zemalja. Međunarodne namjene su uvijek jako zanimljive i ponekad uopće ne možeš ni zamisliti što te čeka. To je opet postalo jako važno dok smo radili na CLEANSED, Sarah Kane u Sloveniji. Radili smo s lokalnim glumcima, ja sam, uz Ivana, bila jedina američka član ekipe. Ali, tako se upoznaju dvije osobe koji mogu postati buduću susednju – a prilagođava se i različitim stilmovima. Našim nije britan jer svi žele što – znati gdje ulazi i gdje odlazi. Shvaćam da je svijet malen jer se svi bave istim pitanjima, samo na drugačiji način.

(9) Mislim da je to teško, ali i izazovno jer ulazi u kulturu koja nije tvoja. Važno je reći: kada govo-

rimo o suradnji, da smo tijekom rada zajedno već došli i do svojih 'prelaza'. Misim da je to što nam nas rad čini tako uzbuđivim čimbenik da više uopće ne moramo puno razgovarati, ne mora se puno toga reći. Ponekad bi Enka samo rekla: "Da, znam" i stvarno bi se potrudila da zna što razmišljam i da joj ne moram objašnjavati....

(E) Ili možda je tada dajem neku ideju i paži!

(J) Upravo tako, ili obratno – i onda naviknuš na takav način rada dodamo u našu drugu zemlju i odjednom moramo postati oprezniji zbog toga radimo još više. To je također i ovaj element koj nas rad čini zanimljivim jer se stalno moramo mijenjati. Od ljudi s kojima radimo isto tako tražimo da se mijenjaju pri čemu se i mi mijenjamo. I tako se nađemo negdje na pola puta. Kada smo bili u Sloveniji, slično onomu što je Enka spomenula za Francusku, suočili smo se s drugom vrstom očekivanja u odnosu na to što bi glumci trebali raditi, ali na koji način – ili što se od njih očekuje na probama, pa smo morali naći neki srednji put. Također ono po čemu se CLEANSED razlikuje od sve tri predstave o kojima smo do sad pričali jest to da je trećina predstave filmsko snimljena. Volim o toj predstavi razmišljati kao o hibridu između kine i kazališta jer su u njoj čitave scene snimljene unaprijed i nakon toga projicirane na scenu. Onda se u sljedećoj sceni pojavljuju isti glumci, ali igraju uživo. Tako se razvije još jedna vrst zanimljive dinamike.

(E) Na istu temu – retrospektivno, promatrajući taj rad može se činiti da ono što se već prišlo zna jeziku filmske kamere – montiranja, fading, brzi rezovi.

(J) Zapravo dosta toga ovisi o montaži. Misim da to nije nešto što svjesno promišljamo, ali naš je senzibilitet definitivno filmski. Kao što i Enka rekla, dinamika na sceni je vrlo slična filmu – odjednom rez ili blackout, ili fade out.

(E) U LE JARDIN AVEUGLE-u publika je bila imperativ, drugo loc predstave. A to je zanimljivo. Moraš im usmjeriti pogled, ali isto tako moraš naći što oni žele vidjeti.



FOCUSING LENSE

Conversation with WaxFactory

WaxFactory is an international group of artists dedicated to exploring a multiplicity of theatrical visions. Its founding members Dion Douls, Enka Latta and Ivan Taljančić have based their approach on unconventional narrative styles, visual and physical rigor, technological experimentation and site-specific work. They are dedicated to ensemble work and international exchange. Their work has been seen extensively in New York as well as internationally at numerous venues and festivals in Europe.

(T) = Tina Wengartner, Ph.D., independent curator

(I) = Ivan Taljančić, artistic co-director, WaxFactory

(E) = Enka Latta, artistic co-director, WaxFactory



(T) Why did you found Waxfactory?

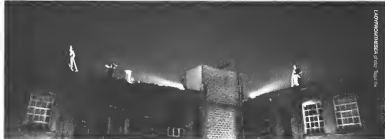
(I) The roots of the company stem from our collaboration, which started in graduate school. We actually found each other, because we ultimately discovered a like-minded sensibility about the work. Yes, we work in theatre, but we are not really theatre people in the most traditional sense of the word. We are interested in many different art forms and how they come together in a performative event. When we develop new work we are working with all the design and performance elements, trying to be very rigorous and precise. We are also drawn to working with the artists who are not necessarily working in the theatre field. They have something new to bring, they open doors and create space for new ideas. And it was that interest in exploring all these different ideas at the same time that brought us together. We discovered that simultaneously.

(T) You discovered that you had the same outlook towards art, not necessarily assigning fixed roles to each other and your collaborators.

(I) It was just this belief in a democracy between all the different art forms that come together in a performance. And that when you create a piece, sometimes the performer, the words or the text is the most important thing. In the next moment, maybe the way the light hits the actor is much more eloquent than the text, or the actors' movement might be more eloquent. Or, the sound is giving you more information than the image, and so on.

(T) Is that one of your goals - your philosophy? That there is no hierarchy between the different art forms - first the text, then the lighting, then...?

(E) I think that definitely stems from the system that is set up in the United States, where you have a lot of division between departments -- even in schools, there is always a separation. Ultimately, we are doing the same thing. Why can't installation designers collaborate with performance or theatre? In a way, they are creating landscapes that could be elevated with the performers. For example, as a playwright you provide the text, but it is not meant to stay on the page. Like an installation, you can elevate it to another level. Our work is more about a synthesis of forms. And of course, sometimes, depending on what the show is, if you are doing Heiner Müller, the way we are doing it lends to lend itself to this approach. What I want to say about the company is, that it is great that we have three artistic directors. So, if Ivan is doing a project, we all get in on his vision and help him, support him. If Dion is doing a project, the make up of the company shifts completely, we might not use any technology -- or video. Or if I am doing a project, we might be doing more with movement. While this kind of shifting is present within the company, there is a certain aesthetic that is steady -- the work is always visually rigorous and physically demanding. There is also a little bit of the danger in how people may be perceiving the work, because they



might see one piece and think this is just the only path you take. But as an artist, say, if you look at a painter - hopefully, you can see how the painting becomes different from one work to the next, and something perhaps stays steady between them. I think that is what's interesting about this company -- that it stays around the theater, but all of a sudden, we might say, we want to do film. And we kind of focus on that.

(6) Or, we do a piece that is performed out in the street, or we stage events throughout an entire building and the audience moves around.

(7) Can you address how your approach shifts through the perspective of some recent pieces? For example, QUARTET v2.0, LADYFROMTHESEA and LE JARDIN AVEUGLE?

(8) I think what is interesting in talking about these three pieces, is that they illustrate what Erika was talking about. In terms of how, in a way, each project could take on a completely different form. Starting with something like QUARTET v2.0, which is very much a chamber piece. Something that is contained -- can be contained in one large space. But I think that what makes this piece unusual is the way in which we combined the elements. We worked with an architect to create the installation design, we worked with a fashion designer, who wasn't necessary somebody who was working in the theater before, but brought in this really fresh perspective and understanding to the piece. It is also perhaps the piece in which the technology was more heavily used than before. But in a way, what we were developing was a dance between the technology and the performers, and how they work together to bring the work to a different level. You have side by side a live performer (which is a more traditional and theatrical idea, of course) and then you have these surveillance cameras, which are part of the whole installation and they capture the image of the performers in a very cinematographic way, and the performers are of course aware of that.

(9) You have to adjust to performing more on a theatrical side when you shift towards the audience - and then when you are in front of the cameras you are performing for the camera - the actors have to do this kind of shifting throughout the performance.

(10) Another conceptual challenge is that you have the performers who are on wireless microphones during the whole show and their voice is digitally manipulated -- in this way, the vocal work becomes really important, which is actually something that came up in a lot of the press and audience feedback - how the voice functioned as a mask in the piece - something that transforms and that you have to work through to become a different character. Another unusual element in the piece is how the use of space was incorporated in the making of it, which is why we call it an installation performance. It is actually an installation in and of itself but the performers make it alive. And it is designed in a way in which it is a completely self-sufficient kind of space. It is not a theater set. The set is the whole theater. It is an arena -- it can really be placed into any kind of space.

(11) Even in freezing temperatures! (laughs)

(I) And depending on the kind of space you perform in - it changes - so the course of QUARTET is a life so far, we performed in a very large gallery (New York Center for Media Arts in New York), and we performed it in an ancient roman castle

(T) Where was that?

(I) In Split, Croatia - surrounded with ancient columns and arches - a nice contrast to the set, which is very sterile and futuristic

(E) Then, we performed it in a bombed-out hotel in Dubrovnik, which gave it a completely apocalyptic feeling, which is more in sync with the piece rather than in contrast. So you know, these are a few examples - To then move on to LADYFROMTHESEA, which is a completely opposite idea -

(T) So the big difference is that QUARTET v2.0 only has two actors, a box, which can be moved to different countries?

(I) It is a contained set, but it is a self-sufficient set or installation, whereas LADYFROMTHESEA is very site-specific. To a certain extent, QUARTET is also a site-specific piece, because it was intended to be presented in non-traditional performance spaces, so it changes every time, depending on the site. But what is very idiosyncratic about LADYFROMTHESEA is that the impetus for the whole piece was the building itself. It is a piece that is performed in a very large building complex (previously created at the Old American Can Factory in Brooklyn, New York) and in several indoor and outdoor locations within the complex, there are between 12 and 14 different installations that comprise the whole piece. Some of the installations are purely design based, meaning video, sound, light, combined with the architecture of the building, and the other half is with performers. And the constant thread in the piece is in how the performers, the design, and the technology we used interact with the existing architecture. The whole piece is about creating a dialog with something that is already there, so it is inherently a site-specific piece. But another thing that makes it interesting is that the relationship with the audience is completely different, because in LADYFROMTHESEA, the audience has a complete freedom to move around through the installations in any order that they want. They are given a map of the building, there is signage throughout the building, that leads them, suggests where they might go, but ultimately the choice is theirs. And they can spend as much time as they want, or as little time in each of the installations. And so ultimately in a way you give them the freedom to build their own narrative - their own story it is not imposed. And also, the piece can be adapted to other large buildings around the world - which is something we are thinking about pursuing in the future.

(E) Also, I think that - just like in any theater, you are showing a collaboration between artists. So, in the end, even on those two pieces was directing - and what any good director does is edit these ideas and then channels them through his vision. And of course that vision becomes expanded by the collaboration.

So in a way, each time we present a piece, it is a display of collaborations with those artists. Sometimes it may be uneven, in that something shines through more or less. And what the director does, is to try and fit it all in. We spend meticulous hours trying to get that landscape to be cohesive. And I think in LADYFROMTHESEA and in QUARTET that works well, because it's filtered mostly through the three of us. It is filtered through us on every little detail, even with performing. I think, performing wise, you have to be four or five times more aware or sensitive, because you are not in a normal situation. And the actors have a lot more on top of them. They have to cut through the technology they have to cut through hanging off a fire escape, 30 feet up and it is raining. You have to be really sensitive but also very strong to get past that. That is also about those two pieces - the interest in collaborating with artist that maybe are not necessarily in the theater, we are collectively opening our minds on Isen's Lady from the Sea, or opening our mind to Heiner Müller. Though Heiner Müller's mind is very open.

(I) And opening.

Adding on to what Erika said - since the collaboration is ostensibly the topic or the thread of this conversation - is that one of our interests in the company is not just between the three of us, but also working with other people. There is something very specific about the way we collaborate with people and that has to do with the fact that there always is a director - there is always one, or the three of us, or a couple of us, who integrate the piece, and this is like a lens, a focusing lens, through which the ideas are kept consistent, but we don't come into the room and impose ideas, we ask a lot of questions and we expect a lot from the people we collaborate with. In our rehearsal, you don't see a performer who is just told what to do. You see performers actually generating material based on channels of ideas that are provided by the director or the team. Sometimes the impulses come from those other people, and it is the job of the director to kind of focus or make sure that the work stays within the vision, but everybody is creating...



(E) Which enables you to feel like you own the work as well.

(J) Then, the work gets edited. Everybody creates the source material, everybody creates the "raw footage" that we are going to use. To use this cinematic term.

(T) This kind of collaboration is particularly interesting considering that you have performed extensively in different countries. Where have you performed and what were the differences? How has the collaborating been different from one country to another? Are there any national specifics or are there any enriching experiences, which you brought back to the States?

(E) Well, LE JARDIN AUXIGLE, which is the third piece you mentioned, is very different from the earlier two in that we collaborated with a French company, Begot Theater, based near Marseille. When the head of the company, Karin Holmström, called us, she had the idea to work on a Janet Frame novel *Scattered Gardens For The Blind* -- she did the sketches and the architectural design, and wrote the synopsis of the piece before we went to work on the project. When she gave it to Don and I, we changed a lot of things, but also kept a lot of the set ideas. Begot is a street theater company, working outside and their love is to have theater on the street, to have open spaces, to not have it be in a theater where you have to sit and watch something. So she created this idea, where there are four set pieces, the audience is on its feet and moves, since the action takes place 360 degrees around them. So we worked with them for three or four months in France. I didn't speak a word of French at the time, and I had to direct. I needed to use all my body movement to direct.

We trained with the actors for several months while the script was being developed and then we rehearsed in a field, which was difficult because the field was on a slope and we were pushing the set pieces through this field. This piece was very well received and was performed throughout Europe. It was in the Czech Republic, it went to Dubrovnik, it performed in Spain, France, Bardonia, and we hope to bring it to the United States as well.

This summer we are going to remount it and translate it into English - a French-English version. It was very challenging, but nonetheless interesting to work with the French actors. They are always smoking and taking breaks - completely opposite to the way our company works. Which is, you know, very rigorous. I had to get used to a different way of dealing with the actors and in a way it opens your mind, it teaches you something - to take it easy and let go a little bit. And also it taught them something - the particular group, I don't want to say all the actors in France. But I think that we got a different sense of discipline - or what discipline is, and why you want to have it - not just to impose it.

Several actors in the company were artists, two were incredible visual artists, so they worked on the props and sets. Karin and I worked for hours on the costumes. We went to the flea market, changing an old postman's sack into pants. Karin is also an incredible seamstress and she then put all of the elements we found and sewed them together. Karin's husband Philippe Lallard, who is also a founding member of Begot Theater built the entire steel structures of the houses and the moving pieces of the show, which are the bus, and giant chair for the character of the doctor. Philippe, who is the technical director of the company is a spectacular inventor as well. You can collaborate on ideas and then he works on them and figures out how to install lights in

strange places, moving steel pieces, or airplane wings for a character who has to move with them on stilts and he welds them together in a blink of an eye. I am always telling him he has to exhibit his creations for the shows he does. They are their beautiful on their own. It is a joy to work with another company like Bagel Theater who put a great amount of love into the details. In a way it was a perfect marriage: between our visual sense and the collaboration between two continents. It has always been very important for us to collaborate with people from other countries. International exchanges are always a great interest - and sometimes you don't know what to expect.

This was again essential when we worked on Sarah Kane's *CLEANSED* in Slovenia. We worked with local actors. I was the only actor from here and Ivan - but you got to know beautiful people who might become future collaborators, and adjusting to the different styles in a way doesn't matter, because everybody's looking at the same thing - how do I enter, how do I exit?? The world becomes very small, obviously - when you are struggling with the same issues in different ways.

(i) I think it is also difficult and it is challenging, because you are going to a culture that is not your own, and of course - speaking about collaboration - when we work with each other, we have developed a shorthand. I think it is one thing that always makes it very exciting for us to work with each other, because we don't have to talk, we don't have to speak. Sometimes Erika will just say "Huh- I know" and she knows what I am thinking about and I don't seem to have to tell her.

(E) Or I am giving you an idea - careful

(i) exactly, or the other way around. And then obviously we come with this kind of shorthand into another country and all of a sudden we have to be on our toes, which of course makes us work harder. It is also what makes the work interesting, because we have to change. We are asking the people that we are working with to change, but we also have to change - we have to meet them somewhere in the middle. When we were in Slovenia - similarly to what Erika was saying about France, there is a different sense of what actors are expected to do, or how - or what is expected of them in rehearsal and so we had to find some middle ground there. Also the thing that made *CLEANSED* different, in a yet another way it was different from all the other three pieces we talked about, in that a third of the play was shot on film.

I like to think about this piece as a hybrid between cinema and theater, because you actually have entire scenes which were shot ahead of time and projected onto the set - and then the next scene is with the same actors but they are performing live. So there you create another interesting dynamic.

(E) On the same theme - in retrospect, when you look back, the same work - you can discover that what we are looking at is a lot like looking through the cinematographer's lens -- fading, acting, cutting to the next scene abruptly at times.

(i) It is basically very much about the montage. I don't think it is something we consciously think about, but definitely the sensibility we have is cinematographic. Like Erika was saying - the dynamics on the stage are very much similar to that in the cinema - you have a jump out or you have black outs - or fade outs.

(E) *À LE JARDIN AVEUGLE* the audience was really imperative, the audience was another arm of the performance. And that is interesting - you have to direct their eye, but also you have to look at what they want to see.



Distributivna pravda

Razgovor s Andrejem Kulunčić

Razgovarala: Nataša Ilić

Totipot je originalno oblikovao i instalirao stolbeni Andrej Kulunčić u galeriji PUL



Rad Andreja Kulunčića kristalizira pomak umjetničke aktivnosti od analize neopredviđene kreativnosti i stvaranju novih modele društvenosti i komunikacijskih situacije, zanimanje za društveno relevantne teme, suočavanje s različitim publikama i kolektivna suradnja u kojoj se u umjetničkom radu preklapaju organizacijske poslove i kreativno umjetništvo. Prvi projekt Andreja Kulunčića u kojem su ta taktilna razmjena bio je projekt "Živčena zbilja - embryo", osmišljen od 1998. do 2000. godine. To je multidisciplinarni umjetnički projekt koji na eksperimentalan način istražuje implikacije genetskog inženjeringa. Projekt je realiziran kao interaktivna Internet stranica u nekoliko razvojnih faza: prezentirana gojaljski, kao i razom predavanja, prezentacija, razgovora i sučeljavanja u različitim institucijama umjetničkih, obrazovnih, feminističkih i znanstvenih usmjerenja. Ponovno je riječ o pokušaju antitakcije važnog društvenog pitanja u sučeljavanju s različitim javnostima (akademskim, aktivističkim, stručnim), preodivljanju edukacijskih mogućnosti umjetnosti, o energiji ženskog rada i hibridnom organizacijskom modelu koji se jednako utemeljuje u svijetu umjetnosti kao i u prostoru kulture i građanskog organiziranja. Ta svojstva obilježavaju i najnoviji multidisciplinarni projekt Andreja Kulunčića, "Distributivna pravda" koji se bavi pitanjima pravednosti raspodjela dobiti unutar zajednica. Ponovno se projekt ostvaruje kao interaktivni rad na Internetu, seriji predavanja, diskusije i prezentacije i različe oblike gojaljskog predstavljanja, no u ovom projektu čija se trajanje vremenski odražuje od 2001. do 2003. jasno se artikulira i ambicija razvijanja u trajno otvoreni forum.

NI: Kako se razvijao projekt "Distributivna pravda"?

AK: Distributivna pravda je multidisciplinarni projekt, što znači da su ga radili ljudi različitih profesija, iz područja znanosti, umjetnosti i tehnologije. Što se tiče umjetničke strane, kao voditeljica projekta osmislila sam okvir unutar kojeg se drugi ljudi kreću. Teorijsko polazište za projekt osmišljeno je u srpnju 2000., kada smo Gabriela Sabot, Tomislav Janović i ja počeli razmišljati o ovom projektu, koji bi se nastavio na dva prethodna projekta. Također sam puno razgovorila s Nevenom Tudor, koja mi je puno pomogla oko organizacijskih segmenata projekta i prikupljanju sredstava.

Prije od tih prvajinih projekata je projekt 'Zalivena zvezda - embryo' koj se bavio promjenom izdavanja, ali je imao istu metodologiju kao i projekt Distributivna pravda. Istu metodologiju koristili smo i za projekt Distributivna pravda, u kojem smo na isti temu iz mog rada 'Nema 1000 zaposlenika, 15 robnih kuća' iz 2000. U tom sam radu dotaknuo problem socijalne pravde odnosno nepravde, koji je postao središnje tema novog projekta.

Projekt postoji i živi od kolovoza 2001, kada smo postavili stranicu na Internetu. Projekt se sastoji od tri formalno odvojena dijela, do na Internetu (u virtualnom prostoru), instalacija u galeriji (u stvarnom prostoru) i rasprave. Nakon što smo postavili stranicu na Internetu počeli su se prikupljati izjave i nastajala je baza podataka, koju popunjavaju gledatelji u različitim zemljama u kojima razvijamo izdavaštvo.

U Törnu na Bjelenu mladih u travnju 2002 vidjeli smo da projekt dobro funkcionira u prostoru instalacije. Već na otvorenju izložbe dobili smo 100 ispunjenih upitnika, što je bilo zaista neočekivano uspješno. Nakon toga otakli smo na Documenti 11 u Kasselu, i za tri mjeseca ispunjena dobili više od 4000 ljudi, je odigralo igre i 700 ispunjenih on-line upitnika, a oko 3000 ispunilo je takmični upitnik, što su fantastični brojevi.

Nakon Documenta hvo Mannheim-a ja bih smo u Australiji, u Sydneyu u prostoru koji se zove Art Space i radi studijska boravak za umjetnike, gdje su nas pozvali da radimo izdavaštvo. U Australiji smo napravili 7 izdanja, koj su nam bili vrlo zanimljivi jer su govornici o problematizaciji Australije, koja je nama jako daleka i u kojoj stvarno malo znamo. Nakon Documenta projekt je kao instalacija predstavljen na izložbi Plus Ultra u Kunststube u Innsbrucku, a pozvani smo bili i na studijsku boravak u Wiener Art Center u Minneapolisu. Tamo sam s Victor Martinovcem i skupinom filozofa i politologa iz Minneapolisa radili na novom djelu projekta, Distributivna pravda / Americas i na novoj igri na Internetu. Projekt se bavi pitanjem kako Amerikanci više problematiziraju raspodjelu dobara u Americi u odnosu na pogled ne-Amerikanaca, i uskoro će biti predstavljen na Internetu.

Ni: Kako projekt funkcionira kao galerijska instalacija?

AK: Projekt ulupio ima 10 dijelova, od kojih svaki funkcionira i zasebno i donosi drugačije pristupe temi distributivna pravda. Galerijski postav osmišljen je tako da u prostoru postoji točka među kojima se gledatelj kreće, a svaka točka nosi jedan dio projekta. Kada uđe u prostor izdavaštvo, gledatelja prilikom posjeta koji je uzimao i pomoć u smislu se. Wo nam je važan i doznaj cijelog projekta, za koj smo htjeli da bude prilagođen konceptu i jednostavan za uporabu.

Ponekad citiramo sve dijelove projekta, a ponekad samo dio. Uvredljivo je se ili samo na pitanje, ili na teoriju, na igre, na statistiku

ne podaci. Često radi i tako osmišljen da uvijek može funkcionirati i kao cjelina i u odvojenim dijelovima. Rad ne postoji bez gledatelja potpuno je vezan za sudjelovanje posjetika i za mene je najveća planina bilo kako gledatelji približe temu, omogućiti im da shvate projekt u nekih 10-15 minuta koliko posjetitelj obično provedu u prostoru.

Ni: Kako ste konceptualizirali problematiku distributivne pravde tako da je gledatelj može usvojiti u kratkom vremenu?

AK: Krenuli smo od tog da postoji subjektivna i objektivna strana socijalne pravde. Jedno je objektivna teorija, postavši smo socio-ekonomsku teoriju, ne koju pokazujemo brutalno racionalni dokaz, smislom doznajući, objašnjava zločinu dobi i poštenosti, što su egzistencijalno i objektivno počinje, ali imamo i subjektivno pokazivanje distributivne pravde, na primjer, kroz intervjue koje radimo u svim zemljama u kojima radimo izdavaštvo. Postavljamo uvijek iste pitanja, koja se svode na to da li sudgovornika doznajemo kako je zbija živjeti u Švedskoj, Danskoj, Nizozemskoj i Austriji. Na primjer postavljamo pitanja kao što su: mislite li da je društvo u kojem živite pravedno, zašto tako mislite, mislite li da ste svoje potrošnje uspjeli u tom društvu ostvariti ako da, je li vam to omogućilo ostvariti i ste sami za to zaslužni, znate li neko društvo koje vam se čini pravednije, što biste voljeli da u vašoj zemlji da u nekom drugom smjeru kaliva ste promjene uočili u posljednjih 20 godina, i da li situacije na bolje ili na gore i tome slično. Uvijek pokušavamo razgovarati s istim profilom ljudi u različitim sredinama, univerzitetima, studentima, filozofima, novinarima, umjetnicima i kustosima, pravnicima itd. Zaam podatke uspoređujemo.

Sociološki upitnik je također vrlo zanimljiv. Po završetku izložbe obično dobjemo dvije stotine ispunjenih upitnika, što je njele projekat. Te upitnike sociolozi obrađuju, a statistike vraćamo na Internet, što omogućuje usporedbu, kako unutar te jedne skupine, tako i usporedbu među različitim skupinama. Distributivna pravda je težina tema i ljudima se ne da razgovarati u galerei o tome jao li pravedni, žive li u pravednom društvu i kako vide pravdu.

Zato su osmišljene igre. Nisu to prave igre s akcijama, misla slično tipičnom kompjuterskom igrama. Riječ je više o upitniku složenom u formi igre. Prva se igra zove 'Kreiranje društvo po vlastitoj želji' i u njoj igrači raspodjeljuju šest zajedničkih dobara. Zajedničkih dobara u društvu ima puno, ali mi smo odabrali onih 6 koj su nam se čini najzanimljivije za objašnjenje problematike pravde i to su novac, položaj u društvu, zadovoljstvo, služba, imovine usluge i mogućnosti. Zadaćak igrača je da ih raspodjeli u skladu s onim što misli da je pravedno i a opore su, na primjer, svakome jednako, svakome prema potrebama, ili samo onome što je zaslužio na slobodnom tržištu. Na kraju igre igrači dobijaju rezultat kojim je društvo najbliže - lbaritarnizmu, egalitarizmu, komu

izmu, drine, Bibliografiji iđ.

Druga igra pokazuje igraču koj je teoriji distributivne pravde najbliže. Svakom je distributivni pristup i opredijeli se za nju, nogo dodeljivati dobara u igri dajuci od sebe. Pitanja koja postavljamo stavljaju igraču u položaj u kojim mora dati naliko od sebe kako bi stvorio društvo po svojoj zemlji. Upravio se o tome radi - voljeli koliko smo stvarno spremni dati drugome od sebe.

Ni: Vrijedimo zanimljivim elementom 'Distributivne pravde' čini mi se naslojevanje da projekt prenete u trajnu platformu, u kojoj bi se zainteresirani pojedinci mogli nastaviti baviti problematikom i nakon završetka projekta.

AK: Jedan od glavnih ciljeva projekta je da proces na bide gotov sa završetkom izložbe. Na primjer, bili, koji u svakom broju obrađuju neku drugu temu, jedan je od tih dijelova koj bi mogao opstati i bez projekta. Zato nam je ove godine cilj provesti izdavaštvo u što više zemalja, kako bismo upoznali ljude zainteresirane za daljnju sudjeluju na projektu. Zato imamo forum, i meging listu, što nam omogućava da održavamo kontakte.

Namjera nam je što lakše ostvariti kontakte s nevladinim organizacijama u inozemstvu, na toliko na Zapadu koliko nas zemlja europske liste, Azija, Afrika, Argentina, 'problematošne' zemlje. S nama bi htjeli dalje razvijati Internet portal, na kojem bi ojača svoja studija, eseji, prelozi, izveštaji, obrađujući problematiku socijalne pravde, prirobnosti, tranzicije, i nudi alternativne modele koj bi mogla funkcionirati u nekoj zemlji i kulturi. To je, zapravo, neki naš plan i projekt se ponovo razvija u tom smjeru, te se nadem da da po isteku 2003. natko imali situira ne samo nastavljeni projekt, nego i uložiti sredstva. To bi se događalo potpuno izvan evrele umjetnosti. Umjetnost je u samu pomoć kako bi pružila bazu, stvarala osnove, poverila ljude, ponudila okvir.

Naravno, za mene kao umjetnika izložba u galerei jest proizvod, ali za ljude koj u projektu sudjeluju to je razlog zbog kojeg sudjeluju. Tu vidim svoju ulogu i ulogu umjetnosti - ponuditi platformu, okvir za sve te ljude da se osjećaju dobro i da se mogu baviti onim čime se bave i nađe ali u jednom drugačijem sklopu, na neki način puno slobodniji. Nakon od nas ne željelo da možemo promijeniti ili napraviti nešto veliko, ali važna je sama ta platforma, posve neumjetna, koja nije ni politička, ni aktivistička, koja nije nikako objektivna, ali je za svakoga tu i svakom na njoj može naći svoje mjesto ako želi sudjelovati.

Važi shvatiti da Distributivna pravda nije završeni projekt. Bez obzira koliko smo se trudili da sve bude objektivno i ložno, propusta mi i završeni letitli smo do kraja zadovoljni, no bez toga ne bi bio moguć približiti se galerijskoj postavci i publici. Ali nije bi to cilj stvoriti završeni projekt, nego zainteresirati publiku bez obzira na njihov predmet, otvoreni prijam, pripreznati i pozvati ljude zainteresirane za temu, pokrenuti rasprave.

Distributive Justice

An Interview with Andreja Kučinčić
Interviewed by Nataša Ilić

Originally published in the catalogue for Andreja Kučinčić's exhibition in gallery Peti Zagreb



Andreja Kučinčić's work characterizes the shift of art activity from the expressing of limitless creativity towards the creation of new modes of sociability and communicational situations, interest for socially relevant themes, confrontation with a wide range of public audiences and collective cooperation in which the artistic work overlaps with the organizational activities and creative expression. The first project by Andreja Kučinčić, where these tactics were developed, was the project "Closed Reality - Embryo", realized between 1998 and 2000. This is a multidisciplinary project that explores, in an experimental way, the implications of genetic engineering. The project was realized as an interactive internet web page through several developmental phases and presented in a gallery-like fashion, along with a series of lectures, presentations, discussions and confrontations in various art, educational, feminist, and academic institutions. What is at the core of this particular project is the attempt to articulate important social issues in confrontation with differing public spheres (academic, activist, expert), re-examining the educational possibilities of art, the energy of team work and a hybrid organizational model which is equally grounded in the world of art as in the space of activism and civil organization. These characteristics also mark the more recent multidisciplinary project by Andreja Kučinčić - "Distributive Justice" - which looks at the question of justice in the distribution of common goods within a community. Again, this is a project that was realized as an interac-

tive work on the Internet, with a series of lectures, discussions and presentations and various forms of gallery representation, but also as a project with a just time-frame between 2001-2003, where the ambition to develop it into a permanent open forum was clearly articulated.

NI: How did the project "Distributive Justice" develop?

AJK: "Distributive Justice" is a multidisciplinary project, which means that people from various professions were involved, including those from the fields of sciences, art and technology. As far as the art side goes, as the project leader I came up with the framework that was used by the other members. The theoretical basis of the project was worked out in July 2000, when Goran Sabo, Tomislav Janović and I began to think about this new project, which would continue from two previous projects. I also had many discussions with Nevena Tudor who was very helpful with the organizational segments and fundraising for the project.

The first of these previous projects was the project "Closed Reality - Embryo" which explored genetic engineering but which made use of the same methodology as the project "Distributive Justice". We used the same methodology for the project "Distributive Justice", and within the project itself we further developed the theme from my work "Name 1908 employees - 15 department stores" realized in 2000. In that work, I touched upon the problem of social justice: that is, justice, which became the central theme of the new project.

The project exists from August 2001, when we launched the web page on the Internet. The project consists of three formally divided parts: the part available on the Internet (in virtual space), the installation in a gallery (in real space), and discussions. After we uploaded the web page onto the Internet, the gathering of results began and a database was set up, which is augmented by viewers in the various countries in which we are developing the research.

At the Youth Biennale in Torino in April 2002, we saw that the project functioned well within the space of the installation. At the very opening of the exhibit, we received 100 filled-out questionnaires, which was a truly unexpectedly successful feat. Following that showing, we exhibited at Documenta 11 in Kassel, and in the three-month duration of the exhibit more than 4000 people played the games, 1700 filled out the on-line questionnaires, and around 3000 people filled out the printed questionnaires, which are all quite fantastic numbers. After the Documenta show, two Martinović and I had an exhibition in Sydney, Australia in a place called the Art Space Gallery which offers residency programs for artists, and where we were invited to carry out our research. In Australia, we conducted 7 interviews, which were very interesting because they touched on Australian issues, which to us is a very distant country and about which we know very little. Following Documenta, the project was present-

ed as an installation of the Plus Ultra exhibition in Kunststrum in Innsbruck, and we were also invited to a residency program at the Walker Art Center in Minneapolis. While there, together with two Martinovic and a group of philosophers and political scientists from Minneapolis, I worked on a new segment of the project: "Distributive Justice / America" and on a new game for the Internet. This part of the project looks at the issue of how Americans see the problems of distribution of goods in USA in relation to the views of non-Americans, and this will soon be presented on the Internet.

NI: How does the project function as a gallery installation?

AK: The project has a total of 10 segments, of which every part functions on its own and has a somewhat different approach to the theme of distributive justice. The gallery installation is set up so that there are points in the space between which the viewers move through, and every point claims one segment of the project. When first entering the space of the installation, the viewers are met and greeted by an assistant who directs them and helps them find their bearings. What is also important to us is the overall design of the project, which we wanted to be adapted to the viewer and simple to use.

Sometimes I exhibit all the segments of the project, and sometimes only a section. I focus either on the interviews, or on the theory, the games, the statistics, the data. The whole work is conceptualized so that it can always function both as a unit and in its separate parts. The work does not exist without the viewers, and it is completely linked to audience participation, and for me, the greatest question was how to bring the theme closer to the viewer, to allow the viewer to understand the project in the 10-15 minutes that viewers normally spend in the space.

NI: How did you conceptualize the issue of distributive justice so that viewers can absorb it within a short period of time?

AK: We started off from the notion that there is a subjective and objective side to social justice. On the one hand there is objective theory, here we set up a socio-economic map, on which we show the GNI (gross-national-income), infant mortality rate, expected life expectancy and literacy, which are all exact and objective facts, but we also have subjective indicators for distributive justice: for example, through the interviews conducted in all the countries in which we are carrying out the research. We always pose the same questions: which all come down to finding out from the interviewees what it is really like to live in Sweden, Denmark, Croatia or Australia. For example, we ask questions such as: do you think that the society you live in is just? why do you think that?, do you think you have been able to realize your potential in that society? if yes, did society help you in the regard or are you yourself responsible for this?, do you know of any society which seems more just than yours? what

would you like to see go in another direction in your country? what kind of changes have you noticed in the last 20 years?, is the situation heading towards something better or something worse, and similar.

We always try to conduct interviews and talk to people of the same profile in various environments: such as pensioners, students, philosophers, journalists, artists or curators, lawyers etc. We then compare the data.

The social questionnaires are also very interesting. By the end of the exhibition, we usually receive some two hundred filled-out questionnaires, which is about the average. These questionnaires are then analyzed by sociologists and the statistics are returned to the internet, which then allows for a comparison both within one group and a comparison between various groups.

Distributive justice is a fairly difficult theme and people are not inclined to discuss whether they are just, do they live in a just society, how they envision justice. In a gallery it is for this reason that the games were conceived. They are not real games with action, nothing close to typical computer games. Rather, they are more about questionnaires set up in the form of a game. The first game is called "Create a society by your own standards" where the player distributes six common goods. There are many common goods in society, but we selected those 6 which we thought would be most interesting for exploring the theme of justice and these were: money, social status, satisfaction, freedom, public services, and possibilities. The player's task is to distribute them in accordance with what they think is just, and the options are: 1. - equally to all; 2. to those according to need; or only to those who earned it on the free market. At the end of the game, the player obtains a result indicating to which society they most closely belong - libertarianism, egalitarianism, communism, welfare state, etc.

The second game shows the player to which theory of distributive justice they are closest. It is completely different to read the theory and commit yourself to it, than to distribute goods in a game, giving it your all. The questions that we pose place the player in a position in which they have to give something of themselves in order to create a just society as they see it. This is what is at the core of this game - to see how much we are really ready to give to another from ourselves.

NI: An interesting element of the "Distributive Justice" project is the striving towards making the project grow into a permanent platform, in which interested individuals could continue to be involved in these issues even after the project's conclusion.

AK: One of the main goals of the project is that the process itself does not conclude with the end of the project. For example, the newsletter, which addresses a different theme in every issue, is one of those parts which could survive on its own after the project's completion. For this reason, it is our goal to conduct as

much research in as many countries as possible within this year, in order for us to meet people interested in further cooperation on the project. This is why we have forums and a mailing list which allows us to maintain that type of contact.

It is also our intention to realize contacts with non-governmental organizations abroad, not so much in the West but more so in Eastern Europe, Asia, Africa, Argentina, the more "problematic" countries. We would like to continue to develop the Internet portal with them, where students, assistants, professors, researchers, would be able to above all, interpret the issue of social justice, transformation, transition, and to offer alternative models which would perhaps function in some country or culture. This is a sort of wider plan and the project is developing in that direction, and I am hoping that by its completion in 2003, that there will be someone who will have the sense to not only continue the project but to invest resources in it. This would then take place completely outside the art realm, and art here only serves to offer a base, to create a platform, to connect people, to offer a framework. Of course, for me, as an artist, the exhibition in a gallery is a product, but for the people involved in the project this is not the reason they participate. Here I see my role and the role of art - to offer a platform, a framework for all those people to feel good within and for them to be able to continue to work on what they do, but within a different structure, and in some ways one that is a lot more free. Not one of us believes that we can change things or make something colossal out of this, but what is important is this platform, one that is completely neutral, which is neither political, nor activist, which is not coloured in any way, but which is available to all and everyone can find their place within it if they wish to participate.

What is important to remember here is that "Distributive Justice" is not a scientific or scholarly project. Regardless of how much we strive for everything to be objective and accurate, there are many omissions and scientific criteria are not completely met, but without them, it would not be possible to bring it closer to the gallery set-up and to the public. However, the overall aim was not to create a scientific/scholarly project, but rather to bring the issue closer to the audience regardless of their knowledge of the subject, to open up questions, to recognize and connect people interested in this theme, to set discussions in motion.

Novi tipovi javnog prostora

Razgovor s Platformom 9,81

Za Platformu 9,81 govore: Miranda Velačić, Damir Blažević, Dinko Peračić i Marko Sančarić

Razgovarao: Marija Mđujskić

Platforma 9,81 je platforma za medije i arhitekturu koja obuhvaća prostorne i urbane fenomene u kontekstu starih političkih, ekonomskih i kulturnih promjena u Hrvatskoj, promjene u arhitektonskoj praksi, novih interdisciplinarnih obrazovnih mreža. Promotivnu aktivnost, javno govoreње, nove urbane tehnike, koncepti javne dogradnje i medijske medije

Marija Mđujskić: Platforma 9,81 otvorena je 1999. unutar Arhitektonskog fakulteta, ali na neki način otkraj li paralelno s tom institucijom. Platformu je činile njezine sate, organizacijska jezgra i operativci koji su se bavili određenim konkretnim zadacima u tom periodu, uglavnom organiziranjem predavanja, isto tako je sa sobom povukla, na neki način, i čitavu scenu i uspostavila određenu vrstu paralelnu edukaciju. Interesira me kako je funkcioniralo, iz vaše perspektive, taj odnos ljudi koji nešto pokreću i ljudi koji su tom inicijativom pokrenuti.

Platforma 9,81: Platforma je zapravo nastala iz politike da se o arhitektonskom tematu razgovara na popularan i prihvatljiv način, da se arhitektura demistificira i oslobodi balasta teških stvari koji često vode stvaranju ozbiljenih autoriteta i da se na neki način stvorio plodno okruženje za nas same koji smo to pokrenuli: okruženje u kojem bi mi mogli djelovati u svakom godinama. Misli smo da smo stvorili grupu ljudi koji će raditi na popularizaciji arhitekture i stvaranjem publika koji će to konzumirati, za deset godina imati neko okruženje u kojem će naprednije ideje lakše moći proći među ljudima i ući u kulturu arhitekture i

prostora. To je bio nevakav stav. Ono što je možda zanimljivo u pristupu jest činjenica da smo od samog starta eksperimentalni s medijima, znači krenuli je sa nekakvim studentskim časopisom kojeg smo mi formalno nastavljeni, ali kojeg smo odmah na prvom sastanku odlučili da je to apodiktorno neadekvatna forma za komunikaciju u arhitekturi, te smo ga probali pretvoriti u nekakav drugi medij s kojim bi lakše dopri do suradnika i publike. Na početku smo napravili časopis kojim to nije bio, iskalj smo materijal s pojedinačnim pričama koji su izlazili sasvim odvojeno i objavljivali su se odmah kad bi se skupili. Onda smo shvatili da to zapravo ne funkcionira medijima da to ne okuplja veliku količinu ljudi u startu i da je to medij koji nije dovoljno komunikativan. Tada smo dalje imali smo nekoliko korisnih konceptualnih promjena: odnoseno eksperimentiranje na mediju, koje nam se zapravo iz sezone u sezonu ponavljalo uvijek u sasvim novom locu. Najpopularnija su bila predavanja koja su imala najmanje dvije osobe, vrlo jednostavan za organizaciju. Puno ljudi se uvijek može prikupiti, pomoći, ogledati se kolektivno, a može se stvoriti i velika publika. U jednom smo momentu, nakon tri predavanja koja su bila hit i koja su na neki način

generacija ojačala jednu spornu ljud. koji rade na Platformi, a ne koji su publika i Platforme i ojačao urbano društvo, zapravo shvatio da je to dobar medij, ali smo željeli više od toga. Nama, mi se tu radi o stvaranju scene. Vise bi se to moglo nazvati aktivnom publikom. Scene podrazumjeva druge proizvođače koji rade druge stvari i iste na drugi način. To znači konkurenciju i kooperaciju u isto vrijeme. Toga nema ni sad.

MM: Na Arhitektonskom fakultetu u Zagrebu arhitektura se zapravo prakticira kao čista disciplina i u tom kontekstu ima vrlo čistu publiku. Znači arhitektura isključivo za arhitekte, na tradicionalni i najarhitektoničniji moguć način. Čini mi se da je platforma pokušala, čak je i napravila iskorak iz te čiste discipline, kroz same činjenicu da je forma, odnosno medij tih predavanja bio drugačiji, a isto tako mislim da je propitivao neke teme koje se bile malo više rubne, malo više interdiciplinarne i da su kroz to možda privukli neku publiku koje nije isključivo arhitektonike, nego jednostavno zainteresirana za problem prostora, ali isto tako, i za pitanje aktivizma u prostoru.

Platforma 9,81 S vremenom nam je postala jedna specifičan nastanak 9.81. Uobičajeno je da se ljudi u bilo kojim obrazovnim zajednicama, kao što je jedan fakultet ili jedna akademska godina, koje broji oko 450 studenata, uvijek na neki način grupiraju. Ono što je konstantno za fakultete i profesije koje se smatraju umjetničkim disciplinama, odnosno imaju naglašeno autorstvo, kao što su arhitekti i umjetnici, jest da se ljudi najčešće grupiraju zbog nekih estetskih preferencija koje dijele i onda npr. studenti arhitekture, ljudi koji su zajedno na izborima i rade zajedno na nečemu, grade zajedničke diskusijske preferencije, formiraju grupe i pošlje ti ljudi osipaju urede i rade arhitekturu. Za nas je bilo interesantno da se mi nismo grupirali na tom principu, nego je naš motiv naša politizirana da napravimo platformu bio zapravo ideološki odnosno politički. Dali smo vijećnom stav i na politiku nas čak nisu pozvali ni zajedničke urede u klubove. Mi smo u određenom trenutku prepoznali u arhitekturni problem, prije svega na fakultetu. Taj problem smo detektirali u nekoj razini komunikacija, onaj na relaciji student-student, student-profesor, arhitektura-javnost, komunikacije na svim razinama. Nekako smo osjetili da ne postoji komunikacija i da se ne otvara teme jer svaka otvorena komunikacija zapravo istovremeno postaje problem.

MM: A što je prava alternativa svemu tome i što je promjena u odnosu na tradicionalan način stvaranja u arhitekturi? Ili promjena ljudima koji se na tradicionalan način obrazuju, odlaze na vježbe, eventualno su dodatno zainteresirani pa čitaju knjige ili odlaze na izložbe. Što je alternativna mentorskom autoritetu koji ne može biti ništa nego ti je dodijeljen. Onome koji ti u najboljem slučaju, ukoliko ti ne uspije izgraditi na osnovu onoga što nosiš u sobi, ponudi proteže koja ti pomaže tijekom studija, ali te zapravo ne

može naučiti hodati.

Platforma 9,81 Mi smo pokušali učiti jedni od drugih pokušali dovesti ljude od kojih bi ušli iskustva, one koji nisu na fakultetu, one koje bi mi željeli čuti, a iskustva dovođenja samog sebe i grupa ljudi oko sebe da se neki problemi rasprave, da se znanje dijeli, da zapravo imati brzi informacije i zato je bitna međa ljudi koji stvaraju i predavača koje sam pokušao. Upravo, kako organizirati predavanja po ovom obliku, to je kao da si bio na fakultetu na kojem si imao tih deset profesora, profesorku tim ljudi koje si ti izabrao. Znači, ti si njima nadili i svo pratio si kroz ta predavanja. Ta predavanja su medij kroz koje si ti njih privukao da oni svoje misli dionice sklada i da ti formiraju tako da to nije neobavazan odgovor, nego pak novi edukacija. To je bitno, i upravo je to dijeljenje koje smo mi na neki način institucionalizirali ono što je na neki način alternativno, mirno ovog stvarnog sistema.

Platforma 9,81 Mi smo s tim predavanjima zapravo pokušavali stvoriti neki meta-edukacijski euristički paralelnu razinu edukacije, za studente, jer su studenti zapravo dobar dio naše publike, ali interesantno je da smo mi i danas, ta jezgra grupe koja je krenula, još uvijek u istom sastavu. Povećano se krug ljudi koji imaju više intervjua s nama surađuju povećava u odnosu na neki drugi projekt.

Platforma 9,81 Mislim da razlog nevoljom broj ljudi i dolasku novih koji se opet izgube po putu nije vezan uz njihove osobne koliko uz cijeli sustav arhitektoniske produkcije odnosno uz ono što se smatra da bi arhitekt trebao raditi. Pitanje je političko u većoj mjeri nego što izgleda.

Platforma 9,81 Točno, ali za željom da se nađe autorski projekt i prije svega dotraj, zapravo želja za samopromocijom je ušla na da se ljudi kratko zadržavaju na Platformi. Misle da gube vrijeme. S druge strane, mi se tek počinjemo baviti zajednom i nemamo zajedničke običajne preferencije.

Platforma 9,81 Ma sigurno imamo.

Platforma 9,81 Da, ali kad bode pogledati, one sigurno nisu privukli u neka pravodav stav. Kada radimo projekte, jedan je potpuno različit od drugog, teklo je naći vezu. Došli polazimo od nekih sasvim drugih politika. Mi do sada nismo uspjeli razviti prepoznatljiv i neraznatan običajne usjek i ne u onom smislu kako ga danas definiše arhitektoniska praksa. Zvuči mi ubuduće ta mogućnost da bi se naš jezik mogao nazvati iz političkog stava. Pogotovo danas kad jezik u tradicionalnom smislu nije moguć.

Platforma 9,81 Razlika je u tom dijeljenju, učenju, profiliranju iz komunikacije. Što ne uobičajeno za arhitekta. Oni međusobno ne dijele saznanja, informacije. U Hrvatskoj nema kongresa dionica ima memorije, na fakultetu se ljude ne uči da međusobno rade timski, takve situacije ne postoji.

MM: Na neki način je arhitektoniske scene estradno modernizirana, ako govorimo o događajima tipa Dani Orisa ili nešto slično, gdje govorimo o nečemu što je jednim

dijalog stan sistem, a s druge strane o nekomu što je vrlo ne-interaktivno. Čini mi se da se kod Platforme 9,81 delava jedne bitno drugačije situaciji, s obzirom da je Platforma uvijek otvorena za suradnju, onoliko koliko daje istovremeno i takve i prima. I da je taj nekakav rotirajući proces bitno drugačiji. Dakle, vi se ovdje ne postavljate kao autoriteti, vi ste platforma, vi otkazate mogućnost, one što daje slijedi samo je posljedica te otvorenosti

Platforma 9,81 Za mene se tu postavlja pitanje koji tip arhitekture kao visu kulture mi predstavljamo, jer ovo što činimo jeste zapravo tip reprezentativne, visoke kulture, kulture koja se stvara na singularnim identitetima, dok ovo što mi radimo na neku je način uvijek bilo više vezano uz kolektivnu proizvodnju, popularnu kulturu i slično. Može otvorenost je sasvim sigurno bila važnija uz drugačiji pristup i taj pristup komunikacije kao samoreprodukcija, kao metoda proizvodnje je taj ambijent i način rada za koji se mi većemo. I danas kada nas pozivaju na suradnju ili kada pokušavaju komunicirati kroz naše projekte, očekuju tekak tip proizvoda i tekak tip komunikacije. Koliko god se u zadnje vrijeme pokušavamo profilirati i dati neku vrlo konkretnu stvar istovremeno pokušavamo zadatiti iev profile unutar kojeg svakod može naći svoje mjesto i moći sudjelovati

Platforma 9,81 Upravo iz susjedstva velikog broja ljudi postoji ovaj korist. Ti si toga puno slob. Tamo svaki pojedinac zapravo puno nauč posebno kada dođeš do spoznaje da ljudi kreativno doprinose i kad si spušta u komunikaciju onda je to korisno

Platforma 9,81 Može se reći da smo mi prepoznali izniman nedostatak socijalne inteligencije kod nas arhitekata i da smo na neku foru kroz kulturne dijaloge tu socijalnu inteligenciju pokušavali razvijati. Načelo za to ima talent, no pak se niko sa socijalnom inteligencijom ne radi, ona se razvija kao i sve drugo. S tim je vezano da je naš posao i ono što mi radimo jedan dugotrajni konstantan napor, jer kulturna podrška mijenja trajanje. Kulturni prostori nisu proizvod, već kontinuiran proces koji se stalno mijenja, posebno je konstantno na njemu raditi da bi dostigao određenu razinu. Nikada nismo gajili iluzije da mi sam možemo tu nešto promijeniti, bilo nam je važno dovesti i uključiti što više ljudi. Isto tako sebe nikada nismo doživljavali kao nekog ličnosti, kao nekog autoriteta, kao nekoga tko proizvodi, gajiti smo te iluzije iluzije da je publika proizvod i da je možemo da javnost mora postati proizvođač.

Platforma 9,81 S tim ciljem smo i počeli organizirati stvari kao lokalna događanja, jedno predavanje ili diskusiju na kojima je čitavito arhitekata koji gledaju što im je interesantno, uključujući što im je interesantno i nakon toga razgovoraj i neformalno se družiti bolje je svakako od autističnog skupa ljudi koji razgovaraju o GUP-u zapravo niko nas zainteresiran da bilo što kaže ili da se bilo kakva promjena pokrene. Međutim je tvrdim da je pak od tih čitavito ljudi - a to je nekakva gornja orna ljudi koji su bili na našem

našem predavajama oabno, potađu ljudi 100% njih bilo arhitekata, što je interesantno kad je riječ o tome jesmo li uspjeli popularizirati arhitekturu i jesmo li uspjeli motivirati drugu ljude

Platforma 9,81 Ima ja jednu drugu zanimljivu stvar Platforma je moguća u ovoj konceptualnoj poziciji kao što je mi imamo. U nekakvom usredinom sistemu koji funkcioniše, u kojemu je ta komunikacija dobro postavljena, u kojem je edukacija dobra, nema potrebe za platformom. U tom slučaju više se oslanjaju stručnjaci timovi i stručničke grupe, koji rade otvoreno diverzije protiv usrednog sistema.

NMA: Iako ste vi sve što istovremeno

Platforma 9,81 Upravo to pokušavam pojasniti. Grupa nastaje kao uzor otvora prema sustavu i pokušaj ostvarenja uskih interesa članova grupe i mi smo stvorili sistem unutar sistema. Ali ono što smo prepoznali kao potencijal mogućnost je suradnje s velikim sistemom na ovom principima. Nakon što dobro iskoristiti početnu energiju konfrontacije, treba se prestatu suprotstavljanju i u vlastitu suradnju mislu uključiti i one s kojima se u susjedstvu. Prostor koji dijelimo je preuzak da se u njemu međusobno ne bi dobivali. Netomalne metode i svjetsko rešavanje autoriteta i referencu pomažu nam bi mnogo operativniji nego što su to velike institucije. Mi smo jako brzo shvatili da je te nekakve suradnje sa svima i protivrđnje paralelnog sustava koji suradnje sa sustavom potrebna na fakultetu

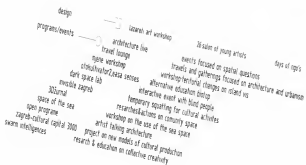
Platforma 9,81 Mislim da se tu nalazimo ne radi o dostizanju nekakvih drugih standarda, po tome što smo mi naprosto tu gdje jesmo i da treba razmišljati u parametrima i okvirima unutar kojih se radimo. Iako da ne mislim da se nešto radi o sustavu nečega drugoga, nego jednostavno o pokušaju da se stvori koje ovdje sada ne funkcioniraju unaprijed i da se pokuša pronaći nekakav drugi model za komunikaciju. Mi radimo upravo ono što nedostaje

Platforma 9,81 Da, ali sigurno je da u jednom trenutku kada društvo postigne razinu ujednačenosti kakvu trenutno imaju razvijene zemlje, kada se sve ta komunikacija institucionalizira u jednom trenutku, neće više postojati mogućnost za razvoj oviske nacije

Platforma 9,81 Nisam siguran. Kada smo počinjali raditi i kada smo razmišljali što bi mogli ponuditi, pokušati, što radimo i ne koji način kada smo se susreli s nekim planovima kvalitete što će ljudima biti interesantno, onda smo odmah uključili da je iznimanjska situacija stvarati u svomajstvo kulturne prostora. Što god situacija ne stadi arhitektonske scene može proći, jer je taj stadi prazan. Sigurno je da s razvojem i poboljšanjem situacije i standarda općenito, pa tako i u arhitekturu, mainstream postaje nešto čime su se svoja biva marginalna (ali oni stadi i subkulture). Shvaćam da ono o čemu govorim ima više s povećanjem standarda koji suzaje i modifikira prostor komunikacije. Tako da neka naprednija scena isto tako ima potrebu za ovakvim tipovima aktivnosti i programima, tako da na neku foru ovo što mi radimo lokalno i zbog tema i zbog situacije

audience/
participants

core+
associates



u kojoj se nalazimo, ali i zapravo vrlo interesantno u smislu da tretiramo problema i razmišljamo o nekim općim oblicima razvoja koje donosi upravo ono što nazivamo normalno stanje. Sve predstavljamo normalno stanje, ali ono što normalno zapravo normala i probaci standarda, ujednačava i proizvodi nove kodove.

Platforma 9.81 Malo mi je bilo važno, što je za nas bilo sreća u našem, to što je kralj u kojoj smo se nalazili bio tako vedra i jarka, da je ona proizvela ovaj kraljstvenost. Nema je bila vrlo stimulativna. Recimo, u zemljama gdje prostor ovog tipa problema o kojem li govoriš kao što je Auzon i Nazemian - a svi smo pučali po dvoru - videli smo da te naše kolege studenti baš zbog situacije koja nije vidio bilo, imaju puno manje motive da proizvode ovakve stvari, da se bave ovakvim stvarima. Kralj i stanje konflikta je i stanje povlene kreativnosti.

Platforma 9.81 To se videlo npr. na Otokulatu i i Eisa i na Visu.

Platforma 9.81 Kad si video studente koji su došli iz Španjolske i studenti koji su došli iz Rumunjske, jako se dobro videlo što koliko grabe i što je koliko zainteresirani za rad i za sudžnju.

Platforma 9.81 Maločas si otkrio jedno zanimljivo pitanje. Recao si da se na fakultetu prostora arhitektura kao čista disciplina, malim da nema počine posebno opsevit zadržanost stvari koja izgleda kao neki slučaj. Društvo se toliko promijenilo da ona mora percipirati druga disciplina, da mora primati i deviti. Mi smo to shvatili u jednom trenutku smo pokušali primati neke druge tipove znanja i dati ih. Misli da je ostvaren napredak što se to primanja drugih tipova znanja, jer se nekako kroz naš rad profilirale misli ljudi i suradnika koji nam mogu dati različita znanja, koja nisu čisto arhitektonska, ne su se nazivla kroz arhitektonske način razmišljanja. Ali malim da nismo uspjeli dovoljno otvoriti arhitekturu prema drugim profesijama. Ono što se kod nas smatra interdisciplinarnom suradnjom vrlo je površno nadovezivanje i naivna su interpretacija. Razna kompleksnost se može podici skupo prevodenjem znanja. Tada se događaju suradnje koje su bazirane na konceptualnom probiranjju i suprotstavljanju. Ona novi arhitektonske proizvod dostiže jest radikalno drugačiji. To je nešto čime se tek počinjemo baviti.

MM: Podijeljem na Groodjenje u klesancu gdje je Platforma opet sudjelovala i gdje se skupilo oko dvije tisuće ljudi.

Platforma 9.81 To je poseban slučaj jer na ta predavanja dolazi vrlo heterogeni uzorak ljudi. Ako ti kažeš da je 90% arhitekata, onda je barem 50% ljudi dolazilo rad tog općeg ambijanta, radi muzike i svega skupila u Tivoli. To je alat. To je dio popularizacije i kade kažeš Groodjenje u klesancu, to onda znači festivali, događaji, dobar party. Oja V.J. je jedno prvo. Zauzimalu strategiju promocije određenih ideja, koncepta koje je Platforma stvarila. Kao što je bilo i to skraćivanje. A i sama akcija započinjanja prostora koje se može ne koristi i se koristi za neke druge svrhe je na neki način bila akcivna arhitektonska akcija. Tako da

slobodno možemo reći da je u tom smislu proširenje scene i proširenje arhitektonskog okoliša bilo ozbiljno.

Platforma 9.81 Ja bih tu posebno jednu vrlo bitnu stvar koju smo mi jednostavno počeli koristiti od samog početka, a to je ambijent prostor koji nešto znači (koncept koji nitko ne znači). Jer kada student sluša predavanje sv katedri u nekoj predavači iz u Klubu arhitekata, u prostoru koji je najbiji memorijalni i neposredni pravila, ljudima i načinom kako se i ljudi ponašaju, jednostavno uslaženosti prostornom prirodom, onda je sigurno da publika može manje primati ali i manja dati nego u prostoru koji manje znači prostoru koji je odobroben ograničenja. Tako da su od prostora koji nema jasan identitet, od ambijenta koji je neformalan, spontani privremeni akcivski kontekst koji je zapravo novi tip javnog prostora.

Platforma 9.81 — Pački prostor i ako važan još uvijek je prilagoden fizički prostor nešto što počine najintenzivniju vrstu komunikacije.

Platforma 9.81 Pački prostor i jest upravo to, jer ima potpuno doživljaja i iskustva određenog ambijenta. U prvom redu njegovo moderniziranje, to znači njegov odabir, njegovu arhitekturu kroz zvuk stiku i akciju, upravo je ulazna arhitektonska akcija.

Platforma 9.81 Meni se čini da je bitno upravo neposredno iskustvo, ono koje nije medijalizirano, nije preneseno drugim medijem. Znači, to nije iskustvo, to nije video, to nije slika, ni virtualni prostor, to je neposredno iskustvo, za njega je jako važna muzika, i kako se tjele u prostoru osjeća, kao i to da ti slušaš predavača usvo i da si s njim posle možda razgovoriti, da je ulaz besplatan (jer svako medijatorstvo iskustvo mora biti besplatno - novak je isto posredovanje).

Platforma 9.81 To čini i d nešto govori, naprosto da li se nekome dopadne se li se li. Sve su to načini kako povećati interakciju. A i prije svega je vezano za izbor teme. Jer kroz sve te obje, to sezone bilo je ulazno važno da ta tema koja je postavljena predavaču mora biti jasna, kratka da se dovoljno ljudi može ulaziti u razgovor, dakle ne retrospektiva, nego jedan rad, da bude što jasniji - da se može probirati znati.

MM: Uz tu snježnu urutur same scene, je bih se ponovno vratilo na činjenicu da postoji određeni partijski i drugim inicijativama koje su se počele pojavljivati nešto ranije ili otprilike u isto vrijeme u Zagrebu. Dakle, uz Platformu otprilike tu nagode i Mama kreće intenzivnije, kreću i druge skupine koje se isto tako bave prostorom kroz nekatke drugačije modalitete, npr. Urbani festival, s kojima ste isto tako suradnik, kao i još neke druge inicijative. Činite je da je nešto u vremenu i u prostoru takvo da počine ne tu jednu specifičnu vrstu organiziranja. Na završ kako se to vema čini.

Platforma 9.81 To je sigurno utjecaj društva, određeno transformirajućeg iskustva i tendencija u kojima je bilo hrskotki u 90-ima, putuje utjecaja

na društvo su postali vrlo nepopularni – posebno za administrativne inovacije. Vjerojano je došlo i do toga da je puno ljudi koji imaju što reći, koji imaju da se miraju unazad i djelovati ne to društvo, probalo tražiti neke druge putove kojima mogu djelovati. To je vrlo jednostavno bilo nadoknađivanje onoga što ne postoji.

MM: Ali, očito je da se čitav naš tih građanskih, civilnih, neinstitucionaliziranih inovativna pokretanja, i da se oni sve više udaljavaju kako na kulturno, tako vjersko i na politički život. Sada je jedino pitanje u kojem je to razmjerno i knjezi i kakvu ih perspektivu o tome? Znam da je sve to tekno predjeloviti, ali se vjerojatno iz vašeg iskustva daju istiniti pomaci unutar vašeg rada i odnosa prema centrima moći.

Platforma 9.81: Meni se čini da je to s jedne strane apsolutno globalni fenomen, u ovom smislu u kojem govorimo o ukusnoj deregulaciji koje mehanizam nacionalne države štiti. Osim što multinacionalni tržišni akteri preuzimaju mehanizme odlučivanja o stvarima i građanske inovacije postaju umrežene i razvijaju njele do izvanjski način operiranja i utjecaja na okoliš. Kod nas je situacija bila puno sličnija za nas, jer smo imali još dodatnih razloga da se samoorganiziramo i zbog toga je scena koja je nastala, a koje smo mi do i postavili jako, a i druge strane zbog tog drugog načina organizacije i informacionog načina komunikacije u mrežnu mrežu, vrlo brzo se udaljavala prepoznati i povezati. I mi smo do tog trenutka, a sve veći projekti koje smo radili bili su suradnički projekti.

Platforma 9.81: I to politično okruženje koje je nastalo kritičnom masom kvalitetnih aktera i projekata jest kao nešto sasvim drugo. EASA, MAMA, UPR na Obiteljstvu i WHW, CDU, BLDK na našim novim projektima, druge grupe i pojedini zapravo su background u kojem smo govorili, a kojeg je odobrom na njih moćni nagradi imali kvalitetno okruženje u kojem je i jednostavnije raditi. Ukoliko s tim ljudima koji sižno rade i imaju izvanrednu viziju kulture, možda mnogo naučiti i realizirati projekte koje sam nikad na bi mogao napraviti. Uostalom, prevodimo znanja je vrlo bitno da se dosta dogodilo jer sam što smo se nastali a potrebe privlačenje autora područja iz kojih dolazimo, su djelujući na raznim baznim disciplinama koje su samo do naših identiteta. Ukoliko stika onoga čime se bavimo nastaje u međudjelovanju s drugima.

Platforma 9.81: Čudno je utvrditi to što je društvena situacija otvorena mogućnost da se realiziraju veliki projekti. Govorim o organizacijskoj i menadžerskoj strani. Posljed Sadržajni aspekti smo nastali (u usporedbi s nekim sličnim kontekstima) za gotovo nekakve novce. Apokalipto je bilo nemoguće nekim što dolazi iz zapada objasniti ugled u kojemu smo radili. Sećam se kada smo radili prezentaciju projekta za studente na TU Gruz. Njima apsolutno ništa nije bilo jasno, osim što smo imali neki projekat da je nešto takvo moguće, da država tome ne da novce ali da se to dogodilo, jer to nešto košta i da vrijeme pravo cijeli postav besplatno. A tek mi ništa nije bilo jasno

kada su nas prihvatili samo završili. Koliko je to nam honorar, pa kada smo neki ništa, odnosedo da smo zahtijevali honorar jer smo imali očekjati da to radimo za sebe. Znači, to je nešto apokalipto nastajalo ljudima koji dolaze iz drugih zemalja nevoljnom u kojem smo se nalazili i sada smo, čini se pred ulaskom i emigracijom znanje i neka društvo ljudi na strani sve je to učinilo stvar mogućom. Upravo stoga što smo u tom slučaju dobili prostor potpune kontrole nad onim što radimo. Sloboda je ono što stvarno želimo i onda sada možda saditi besplatno. Samo onda. Zbog toga je bio moguć Viteš i Nevidljivi Zagreb. Psi i Platforma na fakultetu je zbog toga bila moguća jer mi smo dosta radili nekog vremena dobi dopovnu podršku na fakultetu. Jer niko nije mogao tvrditi da je pametan, jer je znao da se sve skupi nali i napreda, morao je prihvatiti stanje nekome što imamo nikojima. Vite nam nitko mogao definirati je i to što mi radimo nije ni pravo. To nam je omogućilo da pokrenemo paradižnacija. Drugo je pitanje koja je budućnost svega toga i kako bi se sve to moglo razvijati. Tvrdim da smo mi još uvijek čužetno marginalna scena. Mi u Zagrebu imamo neku vidljivost i to je OK, međutim kada odas u bilo koji drugi grad u Hrvatskoj, recimo Split kao drugi najveći grad, to ne postoji. Mi smo i u Zagrebu marginalizirani ne samo zato što se ne prepoznajemo naš rad na ne dobivamo mogućnosti u smislu financije i nadnog prostora, nego zato što se dosta na mali da je to nešto važno. To što mi radimo se na povezuje sa bilo kakvim razvojem. Malim da smo mi marginalni i unutar arhitektonske scene, jer ovaj stvar koje radimo ne smatraju se važnima, ne se smatra da one proizvode neki dodanost tip novog znanja poljevoj arhitekture. Mi smo nepoznata vječnost, nekakav prijelaz koji je simpatičan interesiran, no to apokalipto još važno za nekoga što se bavi projektiranjem kula.

Platforma 9.81: S druge strane, u tom smjeru stajmo nešto mora djelovati. Taj prostor koji država ostavlja gubeći kontrolu i je namerno ispuštalo, nešto do popuniti, nešto da regulirati određene procese, pa tako proces u prostoru i arhitekturi na hrvatskoj sceni. Sada je pitanje što će to biti, nešto što je zainteresirano za svoj interes i za svoj prostor i nešto što ih, nešto što je zainteresiran za vlastitu dobit.

Platforma 9.81: Mi budućnost za takve inovacije kao što je naša, bez obzira da li se bavi arhitekturom i umjetnošću i ljudskim pravima, ne vidimo u tome da neko od takvih institucija postane moćna pa da odbija o zakonima, nego pravi svega malim da se anešta budućnost nastat u tome da se javnost osposobi samima i ostavi manjevalni prostor za utjecaj na probleme. Znači, mi smo na neki način agenti, zajednica javnosti, a ne nešto što želi postati institucija.

MM: To je stina, ali i druge strane, to se prepoznaje određena proturječnost u smislu što ste vi ipak bili formirani unutar Arhitektonskog fakulteta, bar usljed činjenice što ste tada svi bili studenti, da ste operirali unutar i pored, kao što sam već napomenuo, Arhitektonskog fakulteta, a danas se desava

nešto sasvim drugo. Na neki način zbroj baštini to što ste tamo napravili i postali neka vrsta brega – dašava se transformacija, tašta čvrsta jezgra Platforma 981 ostaje, radi-ve-manje isti ili sličan postao, a drugi ljudi, ne znam koliko, ali ima ih nema. Što to u stvari znači? To mi se čini kao jedno od ključnih pitanja.

Platforma 9.81: Možda da se ipak organizacije zadržavaju?

MM: Ne nudim institucionalizaciju, koliko činjenica da institucionalizacija, da ljudi radi isti posao kroz nešto što je bilo na početku drugačije zamišljeno. Platforma bi trebala biti nešto vrlo protično, fluidno, stalno se formiraju nove generacije aktivista. Gdje su onda aktivisti?

Platforma 9.81: Da sam to uspio, zbroj bi se laus Kari. Onda bi pokrenuti nastaviti ovaj djelo. Ovakvo, mi smo se jako trudili prihvatiti nove ljude koji će nastaviti u istu djelo, i mi bismo to dalje volje bi spremni prepuštati.

MM: Na govorni o tome da je to samo vaša stvar, već govorni o tome da je to istovremeno problem scene.

Platforma 9.81: Intenzivno je i potpuno ispravno da se upotreba riječi brand, jer mi dosta stvarno koristimo riječi. Biskano i pomalo nejasno. Ono izvorno je zato što moramo održati stvarnost vidljivosti u javnosti, ne bi i zvali već utjecaj i privući ljude na susreću. Nejasno nam se događaju negativne posljedice jakog identiteta. Na primjer ljudi iz grupe koji bi mogli rado se namu, i najbiste dolazi iz arhitekture, osiada to čine jer misle da naš identitet ugrožava njihov. Na strani to što je priča o identitetima neproduktivna i što smo mi uspjeli upravo zato jer smo bili neopredijeni vlastitim statusom i pozicijom na sceni, pak shvaćamo to kao nepopunjiv prostor. Što mi činimo proizvodimo identitet. Umjetnost se uključuje im bavi Arhitekti još uvijek ne shvaćaju da sve manje protične novo već kontinuiraju skupljati stariji i proizvođa identiteta. Mi trebamo mnogo vremena na izmjenjati maglovitog identiteta koji bi bio dopovnu vidljiv i jasan. Odgovor je možda u mnogo različitim projektima, kroz stalnu promjenu suradnika, tima i metode.

Platforma 9.81: Koncept koji se pojavio od početka rada onoga što se zove Platforma, zapravo je ideja da 9.81 bude platforma infrastrukture za neke različite kreativne, organizacijske i aktivističke inovacije i pak jednostavno rješava njemu da pruži svu svoju mrežastu potporu, znanje i sve svoje kontakte koje ima u bazi podataka. To je jedan veći model koji je u nekim slučajevima funkcionirao i mogao na. To je interesantno za jednu grupu i njezinog funkcioniranje. Znači, taj model je funkcionirao, međutim vremenom su se jedniti isti ljudi stalno pokupovali kao kreativni generatori i ljudi koji preuzimaju organizacijsku odgovornost. I to je u biti jedna transformacija podne pređe koje morada pokazuje da je model bio utjupa i shizab njo bila prava metode da se postigne cilj.

Platforma 9.01 To je kao kad ležite, a ne znate gdje će vas završiti. Imate neku ideju, nešto što je zanimivo i što bi bilo dobro, a zapravo ne znate kuda ideš. Nadate se da će ti ljudi koji su se na prvaj godini priključili i zapravo su ojačali vrijeme tu taj način razmišljanja uistinu kao nešto što mi se vama, jer ojačali vrijeme imaju potpuno edukaciju koju smo svi skupa prošli i pokušali se da je zapravo još uvijek ta edukacija napreduje.

Platforma 9.01 Može se reći da smo tu nekakvu namenu ljudi koji se sudjeluju radije volonteriše i iz nekakvu minimalnu naknadu našli u nehumaničarskoj sceni. To je vrlo zanimljivo. Vjerojatno zbog toga što drugim aspektima ili već kakvim grupama treba podrška baš po pitanju promišljanja prostora ili intervencija. A to mi se čini kao još uvijek strukturna situacija. Čak ako ne dobijete podršku od drugih, suradnja se drugima možda će dati nešto drugo što će unaprijediti svoje materijale, ekonomski u kojima radite. Ivoje stane. Uvijek nešto što ne očekuje.

Platforma 9.01 U arhitektonskoj sceni je zapravo izjednačeno taj nivo nekonvencionalnosti i nezainteresiranosti za neke zajedničke i opće interese, a tome da se ljudi ne mogu dogovoriti posredno rečeno govori problem agencije na jedinstvenoj dobi. O tome pišu sve novine. Arhitekt međutim vjerojatno nikada o tome ne razgovoriti. Oni čine formu neke zajedničke stvar, oni to ne očekuju, ne misle da bi to log nekog odgovora, od dva ili više osoba, uspjeli dobiti nekakvu korist za svoja praktična projiciranja u takvim situacijama.

Platforma 9.01 Tvrdim da je to je pitanje identiteta, ne čemu neki arhitekt bira svoju sciju ili simbolički identitet. To je sada čisto, a mi na neku foru to još uvijek ne vidimo. Priča oko arhitekta (stake priča koja krme već od fakulteta pa ih prati do kraja života) i naše predodžbe o vlastitoj produkciji, apodiktiko je nepopravljeno stvarnost, što samo hipotetičkom kontekstu, nego upravo svjetska narost. Arhitektonski objekt je kula ili naht i to je ono što možemo da radimo dobro. Društveni utjecaj na arhitekturu transformira su prošleju bad nas. Drugi slični poput medija, politike ili javnosti dani utjecaj na foru okoliš više nego čemu to kad bi u politici. Arhitekt se mora promijeniti i naučiti nova znanja ukoliko želi utjecati na prostorne promjene.

MM: Svakim je izvjesno da je nesigurnost nešto što je potaknulo zbog toga što se tjera da napredno premitivno stavove, de terapijski što i kako dalje, ali definitivno je evidentan taj paradoks kojeg smo već nekoliko u razgovoru i nametili, i to je taj paradoks između organiziranosti i otvorenosti. Čini se

da tu nastaje neka problem koji gotovo da se ukazuje neproživim unutar okolnosti ovakvih kakve jesu. To je nešto na što je nemam odgovor, nego opet ostaje otvoreno pitanje, pitanje s kojim se vi susrećete svakodnevno.

Platforma 9.01 Možda neke razgovore, radove smo pronašli u tome što je grupa organizacija mora biti do neke mere zatvorena da bi stvar uopće bio napred. Ali sve što ona proizvodi mora biti potaknuto da se u to uključuje javnost. To je zapravo odgovor što je stvar Platforma. Organizacije to je im kao funkcionira s par ljudi koji su stalno i par ljudi koji se priključuju na projektima, ali su neke interakcije otkriveno javnosti, to je sada tekao jedan model i to je način na koji funkcionira zapravo sve i druge.

MM: Organiziranje rada u grupi čini se strateškim pitanjem rada u arhitekturi. Bave li se time planirao ali vam se iskustva događaju usput?

Platforma 9.01: Ne znam da li se time bavimo planirao. Možda. Prve godine dana započeli smo projekt koji temeljni grupni intencije. Ono što smo našli i vlastito iskustvo jest da grupe autorstvo i strategije radi u grupi nastaju na bottom up principu. To je neka emergentna kreativnost koja nije uvjetovana referentnim okvirom ili autorstvom kojemu je sve posvećeno. Uvijek toga stvaramo izvan od drugih načina ideja, odozdo prema gore, jednostavno se sve radi zajedno od početka i po neku unutrašnju dinamiku. Neka daje pravbu i transformaciju se u zajednički proizvod u kojem svakko vidi sebe, ali ne neki čudan način to nisi onaj. Ti koji misli da je to je uvijek izjednačeno iskustvo. Proces rada je nešto što konstantno temira grupu, dinamiku i upravo je tajno koliko si svjestan svih individualnih intencija. Svak je na trenutku potpuno heterogen i čini se da nikad neće moći doći do rezultata ili kojeg da svi staju. Posljed i druga strana priče. Gotovo pravilo je uvijek s vremenom stvore referentni okvir i identitet koji utječe na ono što stvori.

To onda stvara suprotno i top davan utjecaj. Najednom shvatili da u upravljanju sistem koji organizira izvija nove ideje i identitete. To je onaj identitet koji svi očekuju kad prvi put dođu na Platformu. Da bi se to prevladalo nemaš izbora nego ući se od početka i uvijek istovremeno postati proces odozdo prema gore. Čak po opreuzu uspostavljanje identiteta i kvalitativnih standarda. To je kad da sagledaš kad ali je snalažljiv put kad odjed na posao pa kad se vidiš svake put grafički smisla. Za teku tempo je body labor.

Platforma 9.01 S druge strane, dobro je imati tu vrlo jasnu hierarhijsku podjelu posla, ali ono što uvijek možda misli na umu jest to da je to

hierarhijska transparentna, znači da se pravila koje postaju da to nije nešto što je mehanično na bilo koji način, bilo od nas ili drugih ljudi. Znači, različite interpretacije hierarhije su dozvoljene, ali to je sve što vidimo na svu način.

MM: Čini mi se da je vezanost televizijskog funkcioniranja i mogućnosti bilo suradnje s časopisima i suradnje ne Otokultivatoru.

Platforma 9.01 Otokultivator je projekt na kojem smo bili sažbi do produkcije i organizacije. Mislim da smo najveće prednosti konceptu imali radnicima. To je bilo važno iskustvo i smislu okupljanja naše grupe, a što bilo zbog suradnje s internom mrešom kreativaca i drugih utjecaja. Organizacijsku strukturu Otokultivatora je kombinat iz udruge. Elesa i udruge studenata arhitekture ml - Moma i URK - Močvara. Važno je da je taj kombinat iz udruge zasnovan na komplementarnosti interesa, znanja i organizacijskih resursa. To je stvorilo jako raznovrstan kulturni doživljaj u nepuštanoj kasami.

MM: Na kraju sa opet pokazao da je skupa Otokultivator načelno bila nešto što je temeljno organizacijsko pitanje, što znači da Platforma 9.01 nikada nije na neki način egzistencijalno direktno teme, niti je obavila jedan kruti framework, nego je uvijek ostavljala mogućnost da ljudi koje sudjeluju u svemu tome, bilo kao modelator bilo kao sudionik, a i kao sudionik, uvo otvoreno pristupe svakoj stvari, da kroz tu otvorenost i fleksibilnu komunikaciju, uvjetno rečeno, promaknu edukaciju, drugu od one koja je klasično akademika, ostvari onu sinergiju koje potiče stvar.

Platforma 9.01 Možda bih stavio dvije stvari. Prvo, da je to bilo jedan maksimalno prilagođen okvir u kojemu je jedna nepodnošljiva stvar bila vrlo uska. Vito penama činjenice (kao ljudi su opušteni, svi su na istom mjestu, svi imaju jednaki drugi, svi jedu na istom mjestu, svi spavaju na istom mjestu, svaki nede bendovi, posle je tim bendovima ovaj pivo i jedan u kuhinji. Znači, to je jedna situacija u kojoj je zapravo to bilo moguće i razna kreativnost, oslobodena, neformalne komunikacije bila je vrlo uska. Tu su se sice opet pokazali neki drugi problemi, to da na neki način je zapravo tu izvorni neformalnost i teško držati da se na neki način one stvaraju kako se povećava tvoga produktivnost, odnositno opretnost kroz proizvod, onoga što i hoće naprediti. Ti znači jer je vodio radnicima za što su ljudi opušteni i u kojim uvjetima.

Platforma 9.01 Ljudi koji su bili na Otokultivatoru možemo sa sigurnošću reći da je preko 50% ljudi koj u principu nikad ne pronađu takav vid

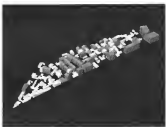
aktivnosti i takav vid proizvodnje kulture. No, ljudi su bili tamno, pako su se usmenjivali i bili su vrlo zadovoljni timo. Npr. ljudi koji prodaju ne nekim fakultetima u inozemstvu su dobili potpisu da povremeno sa svojim studentima prakticiraju ovakav tip komunikacije i rada. Ono što mi se tu čini interesantno jest da možda ovakav tip aktivnosti, nekakve povremene utopije koje su u ovom momentu klasične produkcije dosta rjeđe mogu postati ustaljena praksa.

MM: Interesantan aspekti projekata na Visu je ono čime se bave i vaši projekti u Zagrebu. Nevidljivi Zagreb operira u stvarnom svijetu i koristi aktivističke strategije zauzimanja i proširivanja prostora javnim dobrom.

Platforma 9.61: To pitanje može postati jako eksplizirano jer je zapravo strateško pitanje za ovo čime se mi bavimo: problem novih tipova javnog prostora koji su infrastruktura za proizvodnju kulture. Nakon svirnog Otkrivanja, pitamo se što će sa prostorima bivše kasarne biti dogodne. Hoćemo li mi projekte raditi na način da konsolidiramo resurse privremeno, bez da ulježemo na prostora, kulture i gospodarske politike koje bi mogle takve prostore proglašiti specifičnim zonama od javnog interesa i potencijalnim mjestima kulturne proizvodnje, ili ćemo to pustiti zakonima tržišta. To je strateško pitanje. Hoćemo li mi sustavno raditi, paralelno s tim što organiziramo, i na strateškom oblikovanju takvih prostora. Kad to govorim, na govornim stono o vojnoj infrastrukturi na Visu, nago govorim i o prvot zagrebačkoj industrijskoj zoni, o prostorima koji su povremeno sposobni (možda zbog toga što poline korištenja i vlasnička struktura neke mika da koja ostali definirane udorniti i takve tipove sačinjavaju

Platforma 9.61: Važno je pitanje operativnosti na koj način upotrebe učinkoviti u tom smislu. Utjecaj na prostorne politike vršimo prvenstveno preko medija, ali i putem sastanaka i diskusija na kojima upoznajete ljude, pokazujete primjere iz inozemstva, lobirate za javnu stvar.

Platforma 9.61: Samo generiranje potrebe da se ti prostori koriste jest ono što se radi na ovom projektu. Nevidljivi Zagreb je zapravo spajanje tih praznih prostora sa sadržajem. Kad imate ljude koji ne znaju kako bi taj prostor mogao biti iskorišten, taj prostor neće biti nastaven. Ukoliko detekirate inicijative kojima bi možda moglo trebati takav prostor i detekirate prostore koji možda mogu prima takav sadržaj: ti ih spojite, automatski je napravio jedan korak prema tome da se prostori koriste na novi način, znači za neku kulturnu proizvodnju. Mi smo u misli javnih skupova koriste jerolu za taj projekt. Razno pravo na grad, odnosno na koj način potaknuti da neko konstantno ima potrebu i



Platforma 9,31 Poslednja je interesantna kako je nakon svega nekoliko pojavljivanja u medijima na tu temu, koje vrlo jednostavan tekst to primenila široka masa ljudi – koliko ljudi se javlja u diskusionim prostorima za prostore? To nam zatvara krug za onu popularizujuću arhitekturu – tema o prostoru o kojoj smo pročitali. Možda je to prvi put da se nešto popularizira. S druge strane, neki prostori, u ovom slučaju prostor koji su na prodaju, ukoliko se oni koriste posmatrano na način koji nije institucionalni niti profitabilan, samim time na jedan slobodniji način, kojim je programak heterogen i fleksibilan, oni sigurno mogu poslužiti način da dalje formiranje tog prostora, njegovu daljnju artikulaciju, odnosno možda tipologiju koja bi se mogla na tom mestu pojaviti.

MM: To je tačno, ali postoji jedna bitna pretpostavka, odnosno aplikacije je činjenice. To znači ipak nekakve suradnje sa centrima moći koji ipak objektivno gospodare tim prostorom, a čini im se da se to uspeji postići određenu suradnju. Priprema je koliko je to kompromis između i pitanje je ima li političnost da zaživi u budućnosti ili je to nešto što je samo ad hoc.

Platforma 9,01 Ostavo svi premis koji postoje prostori su da je to mogući, ali s nekim konkretnim trajanjem i uz određene političke pretpostavke. Kada govorim o centrima moći, to nije svakako malčice ne samo na strani vlasnika tih prostora i ljudi koji upravljaju tim prostorima. Dosta im je samo uspeji sa gradom uspostaviti komunikaciju i suradnju po tom pitanju i nađati se da ćemo uspeji uspostaviti komunikaciju s nekim drugim autoritetima koji ne gospodare fizičkim prostorom, nego na neki način gospodare sa teorijom diskursa o prostoru i u potrazi su da se na neki način dodeljivanje prihvate (kao se radi o kulturnim događajima ili urbanom planiranju) i proglaše važnim za prošlost i samim time za budućnost. Međutim mi sa tim centrima možemo komunicirati i dodatno finansirati, testirati projekt na neka drugi način.

Dosta mislim da se kroz ove projekte proizvodi drugi tip znanja. Name, vrlo je jasno bilo nekome iz grada čudno da de privremenim naseljavanjem tih prostora oni dobijaju neku drugu memoriju – čuvaju se od procediranja, pa da im možda postavi vrednost. To su neke vrlo različite stvari. S druge strane, možda dosta reči historio pomene kulturne produkcije – neki mješoviti sadržaji mogu uticati na kulturnu proizvodnju koju će možda usvojiti HNK za 15 godina, nego već danas imamo prostorne situacije u kojima male firme i uspeji, gotovo komercijalni barovi, upravo deku prostor na temelju ribarskih i flakobinskih prostornih dispozicija koji proizvode i drugačije mikroekonomske odnose.

MM: Jedan od boljih načina da povećati vrednost svojih nekretnosti jest taj da ona stekne kulturni background.

Platforma 9,01 Dovoljno je stvar je već smisljeno da ih možemo primeniti. Bilo operativno u vlastitoj okviru poduzetajeva potpuno suradnje

svih akcija koji deluju u prostoru. Problem je u tome što prostorne politike su formalni deo države i urbanističkim planovima i sustave zakona. Dosta god ovaj zakonik ne uđe u Generalni Urbanistički Plan, ostali one ne postoje kao realna akcija u prostoru.

Platforma 9,51 Problem je što je GUP spor i što se zapravo ne može brzo napraviti koliko se brzo može menjati stanje u prostoru i koliko se to može mogu pojavljivanje i nestajati.

MM: Ali GUP je i dalje glavni modulator stvar i svih prostornih odnosa, a činjenice je da je legalizacija vezane za GUP, pa tako i za prostorne nižeg reda, priklono diskutabilno i vrlo zahvorne za bilo koju vrstu aktivizma. Štoviše, ne samo da se sa detaljnim planovima nužno ne razpisuje javni i pozivni natječaj, nego se razpisuje natječaj koji su uključuju modernizirani kroz paradi, To znači da se odluke ne donose po pitanju kvaliteta ideje, nego po pitanju cijene. Govorimo o vrlo realnoj situaciji. Gdje bi tu mogli integrirati vaše esperance i više pokušate? Nećemo smo evajveremeno razgovarati o Platformom konzulting. Postoji li tu nekakva mogućnost da se pronađe operativni princip, da se stvori socijalne u izradi premise urbanističke dokumentacije, što je predložiti za sve?

Platforma 9,01 Predložiti da se potencijal tih zona koje smo mi mapirali kao prazne lokacije u GUP-u proglaše zonama za koje je obavezan detaljan urbanistički plan, jer za neke od njih GUP uspeji nje pripremiti. To je vrlo jednostavno rešeno, samim time što se nekakav gradski interes o tome prepoznaje kroz jedan određeni tip razvoja. To bi se zone prepoznale kao nešto o čemu je potrebno promisliti uz detaljan urbanistički plan koji će kroz javni natječaj okupiti već broj kvalitetnih rešenja.

Platforma 9,01 Postoji i drugi pristup da se ukazuje na mogućnost primjene nečega što nije više ni detaljan urbanistički plan, već nešto što je suptilnije i manje nježno. Način, sustav podizaj ovih prostora koji je tematskim Neodjavnim Zagrebom je nužno vezan za nekaak razvoj industrije i početka protivlog stojeći i s knja preprošlog. Ono što ova te prostorne nužno bora u današnji centar grada i neko bi centar, i oni, s obzirom da su tako loše raspoloženi po šem centru, sigurno bi mogli integrirati tako bi ne morala stajati bi jedan vrlo interesantni sistem koji ne bi bio jedan planski modelirani kao što je GUP niti bi bio detaljan plan vezan za lokaciju. Nego mislim lokacija koja bi mislo utjecala na razvoj grada. To je nekakva forma koja je između planova i obzirom na to da su danas preterane podizaj i statični.

Platforma 9,01 Platforma je atoga zainteresirana da bude dio konzulting tima koji se bave sa javno dobro. Različiti programi finansiraju i urbanog pregovaranja, stitvajuć i radionice koje znatno organiziraju mogu biti dio novih usluga u arhitekturi. To je nješto koje mi sebi možemo zamisliti u nekom razdru i to bi rado radili. No kao što je kazali, teku planovi po uvijek ne

postoji, tako operativni planovi, toliko prilagoditi današnji našu okolinu.

Ploština 9.81 Ono što je sigurno poznato Zagrebu i planiranu u gradu, ljudima koji se dave gospodarenjem grada u bilo kom drugom pogledu jest povjerenje. Sada je situacija u gradu takva da postoje ljudi, ujed i koji uopće nisu povezani, to su nekakve interesne sfere i dosta nitko unutar nekog pojedinog umida nema kompletnu sliku. Očigledno da ljudi koji se bave planiranjem kulture u gradu Zagrebu nemaju dodajati ljudima i ne privode svoje mišljenje ljudima koji se bave gospodarenjem grada ekonomskom gospodarenjem i se bave nekašnima i samim ubacivanjem.

Ploština 9.81: Znači mobilni govori da je interesarno kada se defekaju kolica, pa se defekaju čuvari, ali u načelu čini mi se da se u jednoj pseudometropoli, kao što je Zagreb, to baš i ne defekuje. Naše aktivnost se dosta ogleda kroz našu pomoć u organizaciji i omogućavanju da ljudi koji imaju zakonodavnu, formalnu moć da nešto odluče o gradu i prostoru općenito, budu stavljani u poziciju da čuju svoje zainteresirane za prostor.

Ploština 9.81 Ali ono u čemu mi radimo je zapravo ljudi da bismo u gradu i državi gdje se svi osjećamo da se nešto ne brine za javno dobro. To je ono mjesto gdje mi vidimo veliku rupu - tretiranje javnog dobra - i to je tema, to okupacija javnog dobra, kojom se intenzivno bavimo. Tražimo i pokušavamo dekonstruirati sve modele u kojima se oni događaju i pokušati konstruirati nekakve drugačije načine, nekakve alternativne scenarije, u kojima bi se prostor mogao razviti u javnu, opću korist.

Ploština 9.81 Hvatka je naglo iz jednog super javnog sistema ili barem iz sistema koji je imao da bude javni, skoči kroz 90-ke u našu verziju neoliberalnog kapitalizma koji se poklopio sa globalizacijom i to je dovelo do specifične faze razvoja. Uz sve druge specifične fenomene koji su doveli do razvoja od brojnosti da je u nekoj superjavnosti došlo do superprivatnosti i delija osobnog interesa. Takve je situacija sigurno kreirala specifične odnose kao i nepostojanje nekoga što se bavi javnošću. U situaciji gdje države ne mogu to ne prepoznati, ili barem nemaju volje da se nose s takvom situacijom čini se prostor za nekoga što ima volju i ako je mi imamo onda smo to možda mi i našli drug koji bi to mogao usmjeriti i ukazati na prvu ruku. Spajanje tih ljudi i promoviranje njihovih znanja i konkretnih vještina, prva je usluga. Konsalting kao spajanje i promoviranje.

MW: Postoji li komunikacijska specifičnost koja oblikuje valne javna akcija i usmjerava ih u različitim pravcima?

Ploština 9.81 Spominjući razne strategije o kojima smo razgovarali mislim da je društvo pogodno za to, s obzirom da funkcionira na prozirnosti. Baš. S druge strane prostor je također postao rba, pa mislim da je takva jedna medijska situacija i pozicija društvo savršeno za pomoću javnog prostora, odnosno kreiranja baze "dobrih" covjeka da bi se javni prostor da nek

dobar automati i dobro organiziran sat, tako nešto može šejati, čam svoje vije, i dobro organiziran javni prostor.

Ploština 9.81 Mi govorimo o tome da se radi o tom nekakvom privatizaciji javnog prostora kao glamurnog lifestyle, koji se ljudi shvati ukoliko to postane nekakva vrlo intenzivna orijentacija i statusni simbol, a s druge strane smo jako izvjesni da je to jedan dugotrajni proces kojeg treba furati kroz edukaciju, kroz srednje škole, na samu na fakultetu, naga i kroz škole gdje se uvela škola odgo kao jedna mogućnost da omladina što nauči o ograničenom prostoru. Postoji jako puno strategija za to i ono što mi odabiramo jest svakako uvjetovano našim mogućnostima, ali ipak u velikoj većini mi stvari promišljamo u suradnji s nekim drugim ljudima.

Ploština 9.81 To neba da javni prostor kreira niz socijalnih deformacija i kalih odnosa među ljudima. Prostor uvijek upuća na ljude i isto tako odnosi među ljudima su potpuno vidivi u prostoru, odnosno odnos između dva susjeda vidjet ćeš u odnosu između njihove dvije kuće. Kroz te analize javnog prostora uobi, amo ako puno fenomena, naučiti koji smo se odrekli i koliko smo zaboravili sve što smo znali o javnom prostoru, od nekih 80-ih kada smo se još uvijek se bavi javnošću i nekim društvenim dobima, do nekakvog individualizma. Način na koji su se promijenili odnosi između ljudi i kako to upuća na prostor, to su dramatične promjene.

Ploština 9.81 Misim da je taj odnos prema prostoru za vrijeme samostalavnog socijalizma bio diktiran, kao što je i bježi za privatnoću bila susretnuta, pa je onda redmo nacionalizam skočio u svojim najgorim oblicima. S obzirom da je ta nejakva javnost možda bila umjetno kreirana, onda je i sama nekakva na to bila ona. Možda se samo radi o nekim mehanizmima kontrole, ne treba možda idealizirati društvo na čovjeka, radi se samo o mehanizmima kontrole i načina da uvijek sudjeluje u procesu, načina da nešto na bude zločin, da ga se ne pla.

Ploština 9.81 S tim da je to, na neki način, gotovo i bitan psihološki rekonstruirati, upravo s obzirom na tu promjenu onoga što je nekada bilo kolektivno, a sada se pretvorilo u individualno. Nešto na nekada imao i sada je to dobio i želio to iskoristiti da krajnost da pući sve krenje. To je argumente psihologije koja gotovo da nedostaje kako termine urbanističkog i javnoga i bilo čega, govoremo o našem čudu ljudskome.

Ploština 9.81 Da, ali tu je jedna bitna komponenta što postaje ljudi koji su za to odgovorni i koji su za to zaduženi da takva pravila i znanje u prostoru drže i provode, to su urbanski, političar, arhitekt, ljudi koji provode nekakav spolni odnos na koji ga pla. Ako se on time ne bavi i ako je njihova ankosa raspadla, onda se sve raspada. Kratki koncepti možda i ne mora promijeniti sve to, ali dovoljno je da stvara nekakvo što o tome nešto zna i biće to mu ok. Super funkcionira onaj stogin Jimmy Hulse. Pročeta me tam what I want. Zapravo to misli danišnjim ljudima.

Platforma 0,51 Mislim da je pitanje suradnje važno jer je javni prostor proizvod suradnje između ljudi. Ja i ti možemo suradivati ukoliko prepoznamo neke vrlo bazične zajedničke interese. Nije teško doktorima kada promoviraju lijek protiv bolova isprovoditi potrebu za tim lijekom kada pokušaju bolesna pluća ili rećmo siki koji se nazivaju i metastazama u trbušnoj šupljini. Što se tice prostora, reprezentacija takvih nek rana i metastaza u prostoru jednostavno je još neprepoznatljiva jer ne postoji kultura. Kako možda prepoznati nekoga u Šibeniku ili nekim drugim lokacijama po Hrvatskoj, ako mu pokušat da ovo od čaga boluje i ti ne zna da boluje, još dosta strahito. To je dosta pitanje ovog znanja. Ljudi ne vjeruju, ono čemu ljudi vjeruju to su neke kvantifikacije, izmjerljivi podaci, neke dokaz da se nešto dogodilo. To je ono problematično s prostorom i načinima njegove prezentacije.

Platforma 0,51 Činjenica da nekočim vjetošću intelektualac: šef u banci, dakle nekakav stup društva, svoj životni stil i standard bazira na dobrom autu koji je kvalitetan jer je Mercedes i na dobrij odjeći nekog krećetara, i svi znaju da je to dobro, ali njema nije jasno, i nikome nije jasno, a samim tim to nije jasno ni društvu. Zbog čega on stanuje u neadekvatnom prostoruom okruženju, bez adekvatne prostora i komunalne infrastrukture. Dakle, stupovi društva pokazuju nedostatak kulturne prostora.

Maroje Mrduljević, izvešt o Zagrebu

New Types Of Public Spaces

A Conversation with Platforma 9 81

On behalf of Platforma 9 81: Miroslav Majacic,
Damir Blazević, Drško Perićić i Mario Sencman

Conducted by Miroslav Majacic

Translated by David Pope

Platforma 9 81 is an architecture and media platform that explores spatial and urban phenomena in the context of shifting political, economic and cultural identities of Croatia: new methods in design practice, new crossdisciplinary educational networks. They promote activism and new urban fabrics using public events and mass media.

Miroslav Majacic /Platforma 9 81 was formed in 1999 within the Faculty of Architecture, but in a way beyond or parallel with the institution, as a sort of a global initiative. The Platforma was constituted by its inner organizational core and operatives who dealt with specific assignments during that period, mostly with lecture organization. It also in a way moved the whole scene and established a kind of parallel education. What interests me, looking from your perspective, is the way in which functioned the relationship between the people who are initiating something and those moved by the Initiative.

Platforma 9 81 The Platforma in fact emerged from the need to talk about architectural subjects in a popular and acceptable way, to demystify architecture and release it of its burden of complicated terms which often lead to the creation of false authorities, and to create in a way a fruitful environment for ourselves, who initiated the whole thing, in which we would be able to work in years to come. We felt that by creating a group of people which would work on making architecture more popular, and by creating an audience to consume it, we would in ten years time have a certain milieu where more advanced ideas would be more easily accepted among people and in the culture of architecture and space in general. It was an attitude. The possibly interesting thing about our approach is that we from the very beginning experimented with the media. It started with a students' magazine which we had formally initiated, but on which at the beginning we agreed it represented absolutely inadequate form of communication in architecture. So we had to turn it into a different medium which would facilitate getting through to collaborators and the audience. First we made a magazine that was not really a magazine, we printed material with individual stories published separately as feuilletons. They were published as soon as they were collected. We then realized it does not function well as a medium, that it does not attract large quantity of people instantly, and that as a medium is not communicative enough. We had several phases of changing the concept, that is, experimenting with the medium, which in fact happened repeatedly from year to year, always in a completely new form. The most popular were the lectures, absolutely the most frequented form and very simple to organize. A lot of people can always join in, help, feel useful, and it was also possible to create a large audience. Those lectures were a real hit and in a way they generated a whole scene of people engaged with the Platforma being at the same time the audience

itself, and actually the entire urban scene, we came to realize that it was a good medium. But we wanted more than that. What we have done was not the creation of the scene. A better denominator would be an active audience. A scene implies other creators doing other things or same things in a different way. That meant competition and cooperation at the same time something still missing.

MM: At the Faculty of Architecture in Zagreb architecture is being practiced as a pure discipline, and within that context has a very strict audience. That means architecture solely for architects, in a traditional and the most architectural possible way. I feel that the Platforma tried and even made a breakthrough, stepping outside the pure discipline, by the very fact that the form, the medium of those lectures, was different, and at the same time I think it questioned certain themes which were a bit marginal, somewhat more interdisciplinary, thus maybe attracting audience not exclusively architectural, but simply interested in the problem of space, and also in the issue of activism in space.

Platforma 9 81 Gradually we realized how specific the formation of 9 81 was. There is nothing unusual about people in any educational community, like an university, always forming groups in some way. The common thing with the type of faculties and professions considered artistic disciplines (i.e. ones that have pronounced authority like architects or artists) is that people form groups on grounds of certain aesthetic preferences shared. Then the students of architecture for example, people attending same workshops, cooperating in competitions, build common designer preferences, form groups and eventually establish offices. We were interested because we did not form a group on that principle, but our motif, our starting point for making the Platforma was in fact ideological, i.e. political, we shared same values. At a certain point we recognized a problem in school of architecture. We detected a low-level communication between students, students and professors, architecture and the public - communication on all levels. Somehow we felt there was no communication and that subjects were not brought up because every open communication basically singles out the real problems.

Platforma 9 81 After some time questions became pretty obvious: What is the alternative to all that and what constitutes a change in relation to the traditional way of learning in architecture? Or to the people educated in a traditional way

who attend design studios, and possibly even interested so they read books or attend exhibitions? What is the alternative to the tutor authority which you cannot choose, but is assigned to you? The one who, in best of cases, if it does not succeed in forming you on grounds of your inner characteristics, offers you a prostheses that helps you during your studies, but cannot help you to learn to walk.

Platforma 9.81 We tried learning one from another, tried to bring people which would help them to learn more, those not working at the faculty, those we wanted to meet, also by additional attending by ourselves and a group of people around us to discuss certain problems, to share knowledge, to choose information by yourself. That makes the network of people you create important. Because when you organize thirty lectures of your own choice, it is like having been to a faculty where you had a team of professors of your own choice. The lectures are made through which you attracted them to form their thoughts, to put and formalize them as to represent new education, instead of a casual conversation. It is that what matters, and precisely this shining which we institutionalized is somewhat alternative, existing beside the official system.

Platforma 9.81 With those lectures we were in fact trying to create a metaeducational system, a parallel level of education for students, because students in fact form a large portion of our audience. What is interesting is that we even today, the core of people who had started everything, are still that same group. Occasionally the circle of people who more or less intensely cooperate with us expands, depending on the intensity of projects.

Platforma 9.81 I think that the reason of the fluctuating number of people and the arrival of new ones who also disappear during the process, is not related as much to their qualities as it is to the whole system of architectural production, i.e. to that what an architect is supposed to do. The issue is architectural connected to cultural more than it is widely believed.

Platforma 9.81 Exactly, but with the desire to do author projects and above all design, in fact the desire for self-promotion has influenced people to spend short time working with the Platforma. They believe they are wasting their time. On the other hand, we are just beginning to deal with design and do not share common form-related preferences.

Platforma 9.81 Sure we do.

Platforma 9.81 Yes, but when you look better, they surely are not the best input or a predictable attitude. I believe that when we work on projects, they completely differ, it is difficult to establish a connection. We truly start from some completely different positions. So far we did not succeed in developing a recognizable and visual design expression, not in a series as it is defined today by the architectural practice. It sounds today the possibility that our expression could develop out of a political attitude of cultural people. Especially today when expression in

the traditional sense is not possible.

Platforma 9.81 The difference lies in that sharing learning, gaining profit from communication, which is not unusual for architects. They do not share new knowledge or information among themselves. In Croatia there are no congresses, there is a minimal number of workshops, at the faculty people are not taught to work in teams, studios as these do not exist.

MM In a way, the architectural scene is showbiz oriented, if we talk about events such as "Dan Osnika" or similar events, which represent the old system and on the other hand are extremely un-interactive. It seems to me that Platforma 9.81 is completely different, taking into consideration the fact that the Platforma is always open to cooperation; that as much as it gives, it equally reserves. You do not basically appoint yourselves as the authorities, you are a platform, you create possibilities; the thing that follows is just a consequence of this opening-up.

Platforma 9.81 For me the question is what type of architecture as a cultural product we promote because the one made by "Ons" is a type of representative, elite culture: culture based on singular identities of architects as individuals, while our work in a certain way has always been more connected to the collective production, popular culture and activism. Our openness was most certainly related to a different approach. This approach of communication as self-education as a method brought about this ambience and the way of work related to us. Even today when we are invited to cooperation or when people try to communicate through our projects, they expect that type of product and communication.

As much as we tried hard to establish clarity and do some very concrete things, at the same time we try to maintain a "low profile" within which everyone can find their place and participate.

Platforma 9.81 Exactly. The participation of a great number of people is where you reserve benefit from. Every individual learns a lot there especially when you start getting creative contributions from people who established communication. Then, it is useful.

Platforma 9.81 You could say we recognized a chronic lack of social intelligence with us architects, and we tried somehow through the culture of dialogue to develop this social intelligence. Someone is naturally gifted in it, but no one is born possessing social intelligence. It develops like everything else. Our work and what we do is a long, constant effort because culture implies duration. The culture of space is not a product, but a continuous process subject to constant transformation, and to achieve a certain level you have to work on it constantly. We never had any illusions we could change anything alone, it was important for us to bring and include as many people as possible. Also, we never saw ourselves as an important factor as an authority, as someone who produces, we had these silly

illusions about audience being the creator. We still believe that the public must become the creator.

Platforma 9.81 With that intention we started organizing things as total events: a lecture or a discussion where four hundred architects discuss and listen to what they find interesting and afterwards discuss it and hang out. It is definitely better than an autistic meeting of people talking about general urban plan where no one is really interested in saying anything or making any kind of change. But I claim that nevertheless out of four hundred people the upper limit of people attending our lectures 80 percent were architects which is interesting from the point of view whether we succeeded in making architecture popular or succeeded in getting other people motivated.

Platforma 9.81 Another thing is interesting. The Platforma is possible in this transitional situation we are in, in a regulated system which functions in which communication is well set and education is good, there is no need for a platform. In that case, more open research teams or on the other hand anarchic groups are formed, that engage in open discussions against the system in general.

MM Although you are all that at the same time.

Platforma 9.81 This is exactly what I am trying to explain. A group emerges as an expression of resistance and critique towards the system and an attempt of achieving narrow interests of the group members. We also created a system within the system. But what we saw as a potential is a possibility of cooperation with the big system on new principles. After you have used well the initial energy of confrontation, you should stop opposing and into your own network of cooperators include even those who were discordant with. The space we share is too narrow to avoid contact. Informal methods and certain references and authority existing help us to be much more operative than big institutions. We learned very soon that certain cooperation with everyone and the establishment of a parallel system which cooperates with the system are much needed at the faculty.

Platforma 9.81 Basically, this is not about reaching for some better standards, we are just where we are and must think within the parameters and frameworks we operate in. So I do not think this is necessary about catching up with something, but is simply an attempt to improve things that are currently not functioning, or to try finding another mode of communication. We are doing exactly what is being missed.

Platforma 9.81 Yes, but surely at one moment when the society reaches the level of order currently present in developed countries, there will not exist a possibility when all this communication gets institutionalized at one moment, the possibility for the development of this initiative will cease to exist.

Platforma 9.81 I am not convinced. What we started working and when we thought about what we could offer inside, what we were doing and in what way, when we came across certain quality issues, what people would find interesting, we

actually realized the transitional situation between the transitional situation is connected with the poverty of spatial culture of space. Whenever you put on the table of the architectural scene, it can pass because the table is empty.

Surely with the development and improved situation and standards in general, including architecture, mainstream becomes something that we deal with by the marginal characters (whether members of the elite or subculture). I understand that what you are talking about has to do with the standard improvement which restricts and codifies the area of communication. So a more advanced scene also has the need for this type of activities and programmes in a way our work is local due to the themes and the situation we are in, but it is in fact very international because we deal with problems and consider certain dangers of the progress which brings exactly what we call a normal situation. We all desire normal situation, but to normalize in fact means to set up standards to homogenize and produce codes.

Platforma 9.81: The important thing, a blessing in disguise for us, is that the crisis we were in, was so visible and strong that it encouraged the creativity. To us it was very stimulating. For instance in countries faced with this type of problems you are referring to, like Austria or the Netherlands (and we have all been around the world and saw our colleagues there), students exactly due to a seemingly good situation have far less motives to create such things, to deal with these things. The crisis and a state of conflict is also a state of increased creativity.

Platforma 9.81: This was visible at events such as Oktoberfest 8, and the BASA meeting on Via

Platforma 9.81: When you compared, let us say, students from Spain with the students from Romania, you could very well see to what extent someone is interested in work and cooperation.

Platforma 9.81: A moment ago you touched upon an interesting issue. You said that at the faculty architecture is perceived as a pure discipline. I believe there is no need desecrating in more detail the necessity of the scene which surely creates a situational incest. Society has changed so much that it has to perceive other disciplines, it has to take while giving at the same time. We realized it and at a certain moment tried to receive different types of knowledge and give them. I think that progress has been made considering the acceptance of different types of knowledge because somehow through our work emerged a network of people and contributors able to offer us a different kind of knowledge. This knowledge was not purely architectural nor did it develop through the architectural way of thinking. But I believe we did not succeed in sufficiently opening up architecture towards other professions. Our understanding of an interdisciplinary cooperation is still very superficial supplementation and naive interpretations. The level of complexity can be upgraded solely by transferring knowledge. Then cooperation based on conceptual permeation and confrontation take place. A new architectural

product is really different. This is something we have just begun dealing with.

MM: I would like to remind you of Goodridge or Kizner (Snowball light at the slaughterhouse) where the Platforma was also involved and where two thousand people came.

Platforma 9.81: It is a special case. At the lecture a very heterogeneous sample of people is present. If you say that 90 percent of them are architects, then at least 50 percent of people came for the whole ambience and the music. It is a tool, a part of a popularization process. When you say Goodridge or Kizner it means a total event - a good party, DJs, VJs, cheap beer. A roundabout strategy of promoting certain ideas and concepts explored by the Platforma. Like the squatting itself. The very action of taking over facilities not generally used or used for other purposes was in a way an activist architectural action. So we can freely say things considered that the scene enlargement and encouragement of architectural activism was very pronounced.

Platforma 9.81: I would like to clarify a very trivial thing which we started using from the very beginning - the ambience, a space that means something (that is, it does not mean anything). Because when a student listens to an ex-cathedra lecture in a lecture hall or in the Club of architects, space charged with memories and uniform rules, all the people and the way these people act with a simply well-established routine, then it is a very common that the audience expects less, but also give less than in a space less meaningful, a space which is restriction-free. So out of the space lacking in clear identity and informal ambience they created temporary "educational totop" which is in fact a new type of public space also.

Platforma 9.81: physical space is very important, an adjusted physical space is still something that encourages the most intensive type of communication.

Platforma 9.81: A physical space is exactly that, because it holds the potential of experiences of a certain ambience. Firstly, its choice is articulation through sound, picture, and action is exactly the ultimate architectural action.

Platforma 9.81: The thing that seems to me very important is exactly unmediated experience, the one that is not conveyed via another medium (basically it represents immediate experience - the big role it plays the music and how the body feels in the space, and a fact that you listen to the lecturer in person and are able to talk to him afterwards, that the entrance is free (because every unmediated experience has to be free - money is also a way of mediated communication)).

Platforma 9.81: It depends on the manner of speech, whether you are addressing someone internally or formally. All these are the ways to increase interaction. And above all it is theme related. Through all those two or three seasons it was extremely important that the theme assigned to the lecture was clear and short enough so that



a sufficient number of people could understand and involve in the conversation. In short: not a retrospective, but a single project to make it as clear as possible and ready to be problematized.

MM: With the synergy within the scene I would like to come back to the fact that there is certain parallelism with other initiatives which started appearing somewhat earlier or roughly at the same time in Zagreb. So beside the Platforme approximately at the same time MAMA also becomes more active, together with other groups also dealing with space through some other modalities; for example Urban festival which you had also worked with, as well as some other initiatives. It is obvious that there is something, both in time and space, that encourages a specific type of organization. I do not know how you see it.

Platforme 9.81: It must be the influence of the society, that is: experience of transition that Croatia goes through during the 90's. The channels through which one could influence society became very impenetrable - especially for initiatives not coming from the institutions. It probably forced many people who had something to say who thought they had to express themselves and affect society, to try looking for different paths through which to operate. To put it very simply: it was making up for something that did not exist.

MM: But it is obvious that a number of nongovernmental, civilian, uninstitutionalized initiatives are showing up and that they influence more and more not only cultural, but precisely political life as well. The only question is to what extent, and do you have a broader perspective of it? I know these things are difficult to predict, but probably, based on your experience, you can see progress within your work and attitude towards the centers of power.

Platforme 9.81: On one hand this is a global phenomenon in the sense of general degeneration where the mechanisms of a nation-state grow weaker. Not only multinational market players are taking over the mechanisms of making decisions about reality, but civilian initiatives are interacting as well, and are developing a "do-it-yourself" mode of survival and influence on the community. The situation here was much more fortunate for us because we had additional reasons to get self-organized. Due to it, the scene that emerged, us being a part of it, became strong, and on the other hand, due to a different organization and informal way of communication, it soon succeeded in forming links. We are also a part of the network and do bigger projects we did even done in collaboration.

Platforme 9.81: This positive surrounding formed by the critical mass of well-organized organizations and projects is like a happy miracle: the EASA, MAMA, URP on "Otokativator" or WHW, CDU, BLOK involved in our new projects, other groups and individuals actually form the background we talked about, out of which one can react taking them into consideration. You encounter high

quality surrounding in which you find it easy to operate. In cooperation with those people who have a similar style of work or possess a common vision of culture, one can learn a lot and carry out projects one could never do alone. After all, the transfer of knowledge is very near to actually happening because not only did we all develop out of a need to challenge authorities in the areas we came from, but we all act on the margins of basic disciplines which are only a part of our identities. The general picture of what we do is formed in mutual cooperation.

Platforme 9.81: It is strange that exactly the social situation made possible the realization of big projects. I am referring to the organizational and material level. Our display for "Salon mlađih" was put out for no money (in comparison with certain international artists). It was absolutely impossible to explain someone coming from the West the conditions under which we were working. I remember working during a project presentation for the students at TU Graz. They did not understand a thing, precisely because they could not realize something like that was possible, that something can happen without the state providing the money, because something costs that much, or that the army transfers the whole display fee of charge. They were even more confused when they asked about our profit and our fee, and were told there was none, i.e. that we had not asked for the fees because we felt we were doing it for ourselves. So this is absolutely something incomprehensible to people coming from other systems. The social vacuum in which we were enthusiasm, knowledge and the nerve of people on the scene, made things possible exactly because in the chaos we were given space of complete control over our work. It is freedom that creates energy and then you can really work for free. Only then, it is that what made Vis or Newfjvi Zagreb possible. Even the Platforme at the faculty was possible due to that, because after a while we really got sufficient support there. Because no one could claim they were smart because they knew everything was falling apart they had to give a chance to someone who took the initiative. No one could define whether our work was wrong or right. It enabled us to start para-education. What the future of all that is and how it can develop is a different story. I claim we are still an extremely marginal scene. We are perceived to some extent in Zagreb, and that is OK, but when you go to any other city in Croatia, let us say to Split as the second largest city, this does not happen. We are marginalized even in Zagreb not only because our work is not appreciated so we are not offered possibilities in terms of finances or working space, but also because it is not seen as something important. I think we have marginal status, even within the architectural scene, because the things we do are not considered in the least important, nor are believed to produce a certain type of new knowledge necessary to architects. We are an unknown asset, an appendage which is nice interesting, but absolutely unimportant to someone who designs houses.

Platforma 9.81 On the other hand, someone has to act in that direction. The space that the state leaves by losing control or letting it go purposefully will be filled by someone. Someone will regulate certain processes, among them those in space and architecture on the Croatian scene. The question remains: "Who will it be?" Someone who cares for the public interest and public space, or someone interested in one's own profit.

Platforma 9.81 We do not see future for initiatives like ours, regardless of whether they deal with architecture, art, or human rights in some of those institutions becoming powerful so as to decide on laws, but we primarily think that a happy future consists of making the public competent by the use of tools, and by opening room for maneuver to be able to have influence on problems. So in a way we are agents, representatives of the public, more than someone really wanting to become an institution.

MM: That is true, but on the other hand, one can also see a certain contradiction in it, in terms that you were all once constituted within the Faculty of Architecture, at least due to the fact that you were all students back then, that you were working, as I have already mentioned, within or beside the Faculty of Architecture. Today there is a completely different thing going on. In a certain way you have invented what you did there and have become some kind of a brand - a transformation is under way. There is still the same solid core of Platforma 9.81, still doing more or less the same or similar things, and some new people, I don't know how many, either are or are not there. What does that in fact mean? This seems to me one of the key questions.

Platforma 9.81 Do you think that we are turning into a closed organisation?

MM: We are not necessarily talking about institutionalisation but about the fact that the same people are doing the same things in a project that, when it was created, was not supposed to be like this. The Platforma was supposed to be something fluid, something that would always boast of new generations of activists. Activists - where are they?

Platforma 9.81 If I had succeeded in that I could be called Jesus. Then the new generations would have carried on the same idea. But that not being the case, we have tried really hard to recruit new people - who would carry on the same idea, and we would be more than willing to leave it all over to them.

MM: I am not saying that this is exclusively your fault. What I am trying to say is that it is at the same time a problem of the scene.

Platforma 9.81 It is interesting that you have used the word brand, and you were totally right to have used it, because we are indeed creating a corporate image. Consciously and a bit unconsciously. Consciously because we must become recognizable in the public eye in order to

even a greater influence or to attract people who would work with us. Unconsciously we are suffering some negative consequences of this strong identity we have carved out for ourselves. For example, some people or groups, mostly from the architectural circles, that would like to work with us are reluctant to do so because they see our identity might swallow up theirs. Notwithstanding the fact that the whole identity story is unproductive and that we have succeeded in what we are doing precisely because we have never fused too much over our status and position on the scene - we do understand how this can pose a serious problem. We are all creating identities today. This is what art is about. The architects still do not understand that rather than creating something new, they are just consuming the old and creating identities. We are spending a lot of time on inventing some vague identity which would be clear and recognizable enough. The answer perhaps is to be found in many different projects and in the constant alteration of careers, topics and methods.

Platforma 9.81 The concept that has been present from the beginning of the Platforma 9.81 is that it is supposed to be the platform, the base for some alternative, creative initiatives coming from organisations or activists, or simply speaking, for projects. The Platforma is here to offer material backup, knowledge and all the contacts contained in its base. This is an ideal model which worked at times but mostly did not. This is interesting when we are discussing the group and the way it is functioning. So this model was working but with time it turned out that it was always one and the same people taking upon themselves the creative process or the responsibility for organisation. And this is in fact a transformation of the original story, which points to the fact that the model might have been a utopia or that an adequate method might not have been used to achieve the goal.

Platforma 9.81 This is all I see when you tell me without knowing where you might end. You have some ideas - something that interests you and that you would like to accomplish, but in fact you do not have a clue where you are going. You are hoping that the people that joined in in their freshman year, and have been here all the time will adopt the way of thinking as something important because of the parallel education they have been exposed to. The time has shown that it is precisely this education that is the most important thing in all this.

Platforma 9.81 One could say that our network or partners, of people willing to volunteer or work for a minimal remuneration, includes mostly individuals from non architectural circles. This is very interesting. It is probably so because either actual or whatever kind of groups need support precisely in finding working spaces or in negotiations. This still looks to me like a promising situation. Even if you do not get support from architects, the co-operation with others might give you something that will improve your opinion, your working environment and tools - always

something unexpected.

Platforma 9.81 There is an amazing level of noncoercion and lack of interest among architects about matters of common, general interest. People cannot come to an agreement. For example - construction along the Adriatic coast is a burning issue. All newspapers are writing about it. Architects probably never talk about it among themselves. They do not want to take a joint stand on the matter, they do not feel it, they do not believe that a conversation including two or more people could result in some benefit for their work in similar situations.

Platforma 9.81 I claim this is a matter of identity, of what a certain architect is basing his social and symbolical identity on. This is now distorted - and we are somehow unable to see it. The story concerning the architects [that is, the story beginning at college and continuing throughout their lives] and our notion of our own production is absolutely out of proportion with reality [not just in the Croatian context but in international as well]. The object of an architect is a house or a design and this is what we believe we are good at. Social influences on architecture have transformed this profession, and nobody has asked us anything. Other factors - like the media, politics or public - have today a greater influence on the matters concerning the environment than we ever will. Architects must change and acquire new skills if they want to have a say in regional planning.

MM: There is no doubt that insecurity is something stimulating because it makes you re-examine your views continuously, it makes you search for what to do next and how to do it, but there is definitely that paradox, which we have already mentioned in this conversation, the paradox between being organised and being open. Here appears to emerge a problem which seems almost unsolvable in the circumstances as they are. This is something I do not have an answer to, something that remains an open question, a question you have to deal with on a daily basis.

Platforma 9.81 Talking about all this, we have found that the core of the organisation has to be hermetic up to a certain point in order for the thing to work. But everything a producer has to be stimulating for the public to join in. This is in fact the answer to what the Platforma is today. It is an organisational team including a few people working full-time and a few people joining in according to projects, but the ultimate goal of everything is always the public, this is now the mode and this is the way all associations work.

MM: Organising group work seems to be a strategic matter when working in architecture. Do you deal with all this according to a plan or do experiences merely happen to you?

Platforma 9.81 I do not know whether we are dealing with it according to some plan. Maybe. A year ago we started working on a project which revolves around group intelligence. What we have learned from our own experience is that group



authorship and group work strategies are based on a bottom up principle. It is some kind of an emergent creativity which is not dependent on the frame of reference or the authority everything is subordinated to. Instead the starting point is a variety of different ideas and then everything is built from the bottom up. Everything is simply done together from the very beginning and according to some internal dynamics. Some ideas survive and are transformed into a joint product in which everybody can see oneself but in an odd way and you are not the one you think you are. This is always an exciting experience. The work process is something that is constantly testing group dynamics and it is just great how often you become of all individual intelligences. The thing is at times totally heterogeneous and it seems that a result that might easily everybody is completely but of reach. But there is another side to the whole story. Final products always with time create a frame or reference, or an identity which exerts influence on that which is to follow. This then creates the opposite - top down effect. You suddenly realize that you have created a system which hinders your new ideas and identities. This is the identity everybody feels when they come to the Platform for the first time. In order to overcome this, you have no choice but to work your head off and always start the bottom up process all over again, even at the cost of established identities and high-quality standards. This is like building a house but tearing it down every time you go to work so you have to build it anew every time you come back home. For such a thing, and at such a rate, a tent might do better.

Platform 9.81 On the other hand, it is good to have this clear-cut hierarchy, that is to say distribution of work, but what you must always bear in mind is that the hierarchy is transparent. In other words, that the rules of the game are well-known to everybody, that it is not something mystified in any way, by us or by them. So different interpretations of the hierarchy are allowed, but as long as all have an equal chance to see it.

MM: It seems like reached its culmination in the co-operation with the EASA and the collaboration on the Otokultivator project.

Platform 9.81 Otokultivator was a project on which we collaborated as a small segment of its production and organization team. I think that the area where we most contributed was in proposing and shaping the topics for the workshops. It was an important experience for us because we brought together our members that constitute the core of our group as well as co-operated with a critical mass of creative individuals from other associations. The organization team of Otokultivator included three different associations: EASA - European Architectural Student Assembly, eu2-MASA and URB-Machina. What is important is that this conglomerate including three associations was based on complementary interests, skills and organisational resources. All this led to the creation of such a diverse cultural botch in deserted army barracks.

MM: It again turns out that the Otokultivator project was basically something which came down to organization, which means that Platform 9.81 has never in any way proposed straight topics nor created some rigid framework. It has rather always left the possibility open for the people working on the project - moderators, future as well as participants - to take an open approach to the whole thing. The goal has always been to accomplish that synergy which makes things happen, and all this through openness and flexible communication, one could say parallel education, so much different from the academic one.

Platform 9.81 You have to be aware of two things. First, it was a maximally adapted environment in which the level of direct experience was extremely high. Very banal facts demonstrate this: it is summer, people are relaxed, everybody is at the same place, all are cooking for each other, everybody is eating at the same place, everybody is sleeping at the same place, some bands are playing, then you drink beer and eat with those same bands in the canteen. In other words, this is a situation in which all this was possible, and the level of creativity and of loosened informal communication was extremely high. But some other problems arose here. For example, you were supposed to dose yourself up with the level of informality which in a way decreases as your productivity, that is to say the efficacy of your product, of what you want to produce, increases. As you have run the workshop, you know what people are capable of doing and under which circumstances.

Platform 9.81 There is no doubt that over 50 percent of the people who participated in Otokultivator do not tend to engage in this type of activity and culture production. However, while they were there, they were pleasantly surprised and more than satisfied with the whole thing. For example, some lecturers from foreign universities felt the need to organise from time to time with their students this kind of communication and work. What I find meaningful in all this is that maybe this type of activity, a kind of temporary utopia which is pretty rare in of standard production, could become common practice.

MM: Your Zagreb projects also include that interesting aspect your Via projects can boast of. Invariable Zagreb operates in a one to one scale and is making use of the activist methods of appropriating spaces and proclaiming them public property.

Platform 9.81 This could become an extremely politically charged issue because it is the strategic matter of our profession, the issue of new types of public spaces which constitute the infrastructure for culture production. After every Otokultivator we ask ourselves what will happen with the former army premises next year. Are we going to, while working on a project, use the premises offered to us only temporarily without exerting any influence whatsoever on the regional planning and cultural and economic policies which may render these

spaces zones of special public interest and potential place of culture production? Or are we going to leave it all over to the market and the forces that govern it? This is a strategic matter. Are we alongside with the things we are organising, going to work systematically on preserving those spaces? When I am talking about this, I do not have in mind only the military infrastructure on the island of Vis but also the first industrial zone of Zagreb, also the places that can turn from time to time (as the policy concerning the rights to use certain places and the ownership over them might never be fully developed and defined) host that kind of activities.

Platforma 9.01 The issue of efficiency is very important: how can you at all be efficient in that regard? We primarily exert influence on regional planning through the media but also at meetings and discussions where you meet people, point to examples from other countries, lobby for a common cause.

Platforma 9.01 This project might be reduced to the mere need to use those spaces. Inevitably Zagreb is in fact finding content for those facilities. For if you have people who do not know in which way to make use of those facilities, they will never be used. When you detect initiatives that might make good use of those facilities, and when you detect facilities that might prove right for those initiatives, you have automatically made the first step towards those facilities being used in a completely new way, in other words for culture production. When we spoke in public, we repeatedly used the slogan: We demand our right to the city. We were trying to bring about the state of affairs in which people would feel the need and have the opportunity to use the city.

Platforma 9.01 It is particularly interesting how only after a few appearances in the media where the topic was discussed through a very simple discourse, such a huge amount of people became aware of the issue, and how many individuals contacted us requesting space. This crosses the circle when talking about the popularisation of architecture and the space topics. Maybe this is the right way to popularise something. On the other hand, if some facilities – in this case those that are on sale – are used from time to time in a way that is neither institutional nor profitable, that is to say, in a much freer way (the programme being heterogeneous and flexible), there is no doubt this can ensure the mode for further formation of these facilities. For their further articulation, maybe even new typology that might emerge there.

MM: That is true but there is one important prerequisite, or better said application of that fact. That implies some kind of co-operation with the centres of power, which, objectively speaking, do govern this space, and it seems you have accomplished some co-operation in that regard. Now, the question is whether we are talking about a spur-of-the-moment compromise and whether it has a future or it is only an ad hoc solution.

Platforma 9.01 Almost all existing examples have proven it to be possible but with a clearly defined duration time and with some political preconditions fulfilled. When you are talking about the centres of power, you no doubt do not have in mind only the real owners and managers of those facilities. We have therefore established communication and co-operation with the city authorities, and I hope we will do the same with some other authorities that might not govern the physical space but do in a way govern the theoretical discourse on space and have the power to call these activities generally acceptable (whether it is a cultural event or urban planning and important for the profession and consequently for the society). However, we are communicating with those centres of power, thus additionally fitting, taking our projects in an alternative way. I really do think that these projects are generating an alternative knowledge. It is clear to everybody that, if these facilities are temporarily given to somebody, this will endow them with a different memory, rescue them from disipation, so their market value might rise. These are some very different things. On the other hand, maybe indeed some hybrid understanding of culture production (read contents) can not only influence culture production, which HNK (the Croatian National Theatre) might adopt as its policy in fifteen years but we already today can encounter housing situations in which small companies and offices (mostly commercial business) are sharing space precisely on the basis of hybrid and flexible space dispositions which produce different socioeconomic relations.

MM: One of better ways to increase the market value of your real estate, to give it cultural background.

Platforma 9.01 Enough has been invented to be applied. To be efficient in your own neighbourhood requires complete co-operation of all space factors. The problem lies in the fact that all policies of town planning find its formal framework in urban plans and in the letter of laws. As long as a development plan does not become an integral part of an Urban Plan, it will not exist as a real action in space.

Platforma 9.01 The problem is that the Urban Plans are slow and cannot change according to the actual state and the speed at which initiatives appear and disappear.

MM: But the Urban Plan is still the main modulator of things and all spatial relations, while it is a well-known fact that the legislation connected to the Urban Plan as well as the spaces of lower rank is pretty questionable and very closed to any kind of activists. Moreover, not only does there seem to be no obligatory selecting for tenders for detailed plans, but the conditions are formulated exclusively according to those tenders. This means that it is not the quality of the idea but the price which is decisive. Here we are talking about a very real situation. And now, where do your aspirations and endeavours fit in all this? Some time ago

we talked, is purely general terms, about **Platforma Consulting**. Is there any possibility of coming up with an operative principle for really participating in the drawing up of town plans, which is the prerequisite for everything?

Platforma 9.81 The prerequisite is as follows: in order for the potentials of these zones to be fulfilled, they should be rendered zones with an obligatory detailed urban plan by the Urban Plan since some of them do not even figure in the Urban Plan. The solution to this was found very unlikely as the city authorities saw their interest in all this best safeguarded through a certain type of development. These zones should however be recognised as something which needs a detailed urban plan and soliciting for tenders which will offer a greater number of high-quality solutions.

Platforma 9.81 There is also this other approach which consists in suggesting the possible use of something which is no longer a detailed urban plan but something more subtle and on a smaller scale. For example, the system of the positions of the facilities that inside Zagreb is focusing on a moderately linked with the industrial development from the beginning of the twentieth or even the end of the nineteenth century. These facilities are as a rule located in the present city centre or in the broader centre, and as they are so evenly distributed, there is no doubt that integrated if a study were made, they could easily become a very interesting system which would neither be a superordinate element as is the Urban Plan nor a detailed plan for a precise location but a network of locations which would influence town towns culture and space development.

Platforma 9.81 Platforma is therefore interested in being a part of the consulting team caring for the public good. Different programmes of facilitation and urban negotiation, of research and the workshops we tend to organise could be a part of new services offered by architecture. This is the role we might assign ourselves in this development and this is what we would like to do. But, as you have said, this kind of plans do not exist yet. Concepts and adopted plans that we are talking about have not still been invented.

Platforma 9.81 What Zagreb and the town planning or any other authorities definitely need a integration. What is happening now is that we have a number of offices that are not integrated at all, and neither of them has a complete picture. It is a well-known fact that people who are into culture planning have no contacts nor do they exchange opinions with those who in fact govern the city, no matter whether we are talking about economy or real estate town planning.

Platforma 9.81 So you could say that it is interesting when collisions occur and mismatches happen, but it seems to me that in such a pseudometropolis as Zagreb is, these things do not really happen. Our role should be in providing support in organisation and in rendering it possible for the people who have the formal power to make decisions regarding the city and the space

in general to hear what all the parties concerned have to say.

Platforma 9.81 But what we are talking about is lightening the fact that we are living in a city or a country where we all feel nobody cares for public good. This area - the treatment of public space - is in our opinion undequately covered and this is where we come in. We are searching for and trying to detect all the modalities in which the occupation of the public space happens, and we are trying to come up with some different solutions, some alternative scenarios in which space would be treated as public good.

Platforma 9.81 Croatia underwent a rapid transition from a super public system, or a system that at least pretended to be public, to our version of neoliberal capitalism overlapping with globalisation in the nineties, which led to a specific territory transition. Together with other specific phenomena, this caused that a country that was earlier characterised by the superpublic was now characterised by the superprivate and the frenzy of personal interest. Such a creation must have created specific relations, as well as the non-existence of a body dealing with the public. In a situation where state institutions do not recognise or do not have the necessary tools to deal with such a situation, there is room for somebody with a vision. If we have it, then this somebody is maybe us, or somebody else who might provide the right direction and topic. Bringing together those people and translating their knowledge and particular visions is the first service.

MM Is there something special about the discourse which determines your public activity and organises it in different directions?

Platforma 9.81 Talking about different methods we have mentioned in this conversation, I believe the society to be particularly well-disposed to this because it works on the principle of production of desire. On the other hand, space has become another commodity, so the situation we encounter today in the media and the position the society finds itself in favours the promotion of public space. In other words, it creates a desire in common people for public space or a well-designed watch. A person might apart from his or her villa, desire as well a well-designed public space.

Platforma 9.81 We are talking about presenting public good as a glamorous lifestyle, which people will accept as such if it is taken as a very interesting orientation and a status symbol. On the other hand, we are more than aware that this is a time-consuming process which has to be an integral part of the educational process. This issue should be introduced in secondary schools and not only dealt with at the university level. And what we have is that Art, which was the only opportunity young people had to learn something about space, is being banned from the secondary school curriculum. There is a whole lot of strategies to achieve this and ours is no doubt

dependent on the circumstances under which we are operating, but we are still managing to consider things and reach some kind of conclusion in co-operation with others

Platforma 9.81 This lack of concern for public space has created a series of social deformations and bad interpersonal relations. Space has always influenced people. Moreover, interpersonal relations can be seen in space. For example, the relationship between two neighbours is reflected in the relation between their respective houses. Analysing public space, we have become aware of many phenomena, of how much we have abandoned and forgotten everything we knew about public space, of how much we have changed from what we were like in the eighties when we were all still very interested in the public and common good, in comparison with present individualism. Of how much the interpersonal relations have changed and what an effect this has had on space. These are some drastic changes.

Platforma 9.81 I think that the treatment of space during the time of socialist self-management was imposed from above, and the desire for privacy was likewise suppressed – so nationalism springing up in its worst form. Considering that the public was perhaps artificially created, the reaction to this was swift. Maybe we are here merely talking about some defense mechanisms, maybe one should not idealise the society or man. This is merely about defense mechanisms and procuring ways for including everybody in the process, for avoiding leaving somebody out or not asking them for their opinion.

Platforma 9.81 Moreover, this is in addition an important psychological phenomenon – considering the change from the collective into the individual. You have never had it, and now you have got it, so you want to use it to the utmost, using any sense of control. This is so to speak basic psychology which overshadows the approach to all this in urban or public terms. Here we are talking about something purely human.

Platforma 9.81 That is true, but an important component of all this is that there are people

responsible for and in charge of storing to and enforcing the rules. These people are the town planning authorities, politicians, architects – those making or enforcing a law. If they are not doing this, if they do not perceive their task as something binding, then everything falls apart. The final user need not know all this. They just have to listen to somebody who does, and they will be OK. That Jenny Holzer's slogan is more than appropriate here: *Protect me from what I want*. This is exactly what people today need.

Platforma 9.81 People today need some kind of group therapy.

Platforma 9.81 I think the issue of co-operation is important because public space is a shared product of group intelligence. You and I can work together if we find some very basic common interests. Doctors, when promoting a cure for some disease, easily provoke a need for that cure by showing an X-ray of infected lungs or of cancer that has developed and spread to the abdomen. However, when we are talking about space, a simple representation of such infected wounds or metastases is still unrecognisable because there is no culture of space. How can you frighten somebody from Stobrec or some other Croatian town by showing them that what they are suffering from, and they do not know that, is something really terrible? This is indeed matter of knowledge and what all this is about. People do not believe. What people do believe in are some mathematical figures, proof that something has happened. This is the tricky part in relation with space and the ways in which it is perceived.

Platforma 9.81 It is a fact that an intellectual or a bank manager, in other words somebody who is the pillar of society, will base their lifestyle and standard of living on a good car which is good because it is a Mercedes, and everybody knows that, and on designer clothes, and everybody knows these are good. But it is not clear to him, nor to anybody, in other words, it is not clear to the society, why he should live in an inadequate environment, without adequate spatial and communal infrastructure. So, even the pillars of society are showing lack of space culture.

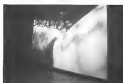


Potraga za lijekom u radovima Oreet Ashery

U sklopu projekta Boicoid, kustosica tm Kontaner koji ima Sunčica Ostoj i Olga Majcen predstavio je umjetnicu Oreet Ashery sa nizom performansom Okupacije I, II, služe Zeca. Oreet Ashery je interdisciplinarna umjetnica čiji projekti obuhvaćaju performanse, video, zvuk, fotografiju pisanje i postala je nazočnisan dio britanske "live art" scene. Školovana na Central St Martins College of Art and Design u Londonu, Oreet Ashery je napoznatija po svojim performansima u kojima često preuzima ulogu ateistoga omoć muškarca ili ortodoksnog židova Marcusa Fischera. Njezin rad koristi političnost tijela i odnos prema kulturi i lokalitetu. S Oreet Ashery je u Zagrebu o njezinu radu razgovarala Cherry Smyth, iska kritičarka i kustosica i pjesnikinja koji živi u Londonu.

Pavle Janj, video

Cherry Smyth: Kao kritičarka Oreetinog rada moram priznati da ga smatram vrlo interesantnim. Sudjelovala sam u Nasyjeđi se, jednome od njezinih performansa i osjetila sam se ulobenom. Nje uvijek moguće biti distanciran, pogotovo zato što su pitanja udaljenosti i intimnosti stalno prisutna u njezinu radu; pitanje vlastita pozicioniranja u odnosu prema performansu je ono što čini njezin rad tako posebnim i tako prikladnim. Oreet je rođena u Izraelu, no živi u Londonu gdje se od 1992. bavi performansom i videom. Ono što čini njezin rad posebnom ideja je o kreiranju trenutaka društvenog kontakta koje tada koristi za istraživanje dihotomija roda, kulture, religije i pojma granica. Ona uvijek prelazi granicu i testira prostor granice. Ja sam rođena u Sjevernoj Irskoj, a to nas na neki način obja čini dijelom dvaju različitih dijapora. Pralaženje granice me je oduvijek zanimalo. Obje smo u egzilu djetomice ili vjerojatno zbog vjerskih i političkih razloga, razloga koji prolaze iz roda, to također seksualnosti. Ja volim način na koji ona postavlja ove granice samo kako bi ih razbila: židov - ne-židov, ortodoksan - sekularan, queer - heteroseksualan, muškarac - žena ili transeksualno. Njezin rad također intsigredira javni prostor, bilo da se radi o sobi u motelu, ulici, ili prostoru u koji pristup imaju samo muškarci. Njezine lokacije susreta u kojima se desavaju ovi neobični trenuci društvenog kontakta su neobična mjesta i smatram da je to vrlo izazovno. U Okupaciji I i II koja uključuje video i performans Oreet propituje našije i buduju koji kolaju oko tijela kao lokaliteta. Ona koristi različite kinko u svom radu. U jednom performansu koji svoje lice u omo i istražuje neku vrstu blivanja cncem, u drugome odijeva odjevu ortodoksnog židova, a u Okupaciji I i II nosi grotesknu masku zeca koja pokriva njezinu čitavu glavu. Ideja izloženosti i kinko još je jedan oblik diho-



tomja. Tijekom performansa ona masturbira gledajući slike koje su projačane iznad nje ili u nekom drugome prostoru. Kada mi je prvi put rekla "Masturbiraj du uz nacističku pornografiju iz sedemdesetih", pokazale su mi neke od fotografije i je sam pomislila da su uzbudljive i groteskne i fascinantne i smetne, ne imale su taj erotičan osjećaj pa sam pomislila "znam kako će ovaj rad izgledati". No, rad je evoluirao tijekom vremena i postepeno je uključivao prodajne katiloge video igrice, medicinske fotografije i slike izrešanih vojnika. Tako da gledatelj nije jednostavno uvučen u performans znajući o koji razni zavođenja se radi, jer je sve uzbudljivo i naugodno i uznemirujuće, i je sam počeo razmišljati o tome što me može uzbuditi, a što ne, o tabuu i njegovoj povredi. Tijekom ovog performansa Zec sat vremena pokušava dosegnuti klineks i nije u stanju, čini se kao da je prestrašen slikama, tako nepredstavljenosti koje bi mu trebale pružiti uzlet, da je s one strane njega. Doslavno uvođenje, u ovom slučaju ruke, u prostor koji je prično nariv vezano je uz unošenje i nametanje nje same u izvedbeni prostor. Marcus Fischer je ortodoksan židovski alter ego koji Oreet poprima kada odazi u prostore namijenjene samo muškarcima u Londonu, Berlinu, Izraelu. One također odvodi ovaj lik u seksualne prostore u koje on sam nikada ne bi ušao i to izaziva velike tenzije. Razmišljam o performansu kao lijeku. Postoji četiri u Londonu u kojoj žive Heide i u kojoj viede sasvim drugačiju atmosferu od one u drugim djelovima Londona. Kao nebidovke sam fascinirana tim prostorom iz kojeg sam isključena, eli osjećam i dozu straha koje nosi asocijaciju homospatskog - preuzimanje sklonosti kao proces liječenja. Voljela bih razgovorati o tome da li masturbacija može djelovati poput lijeka, o mogućnosti oslobađanja traume. Ranije sam razgovarala sa Oreet i razmišljala sam o oznaci na zaključanim vratima toaletu: zauzeto, te o onoj na otključanim: slobodno. Sude mi se ideje izgube sve veće praznine što je više obuzeta, zadržane slike. Radi se o nemogućnosti da se bude bilo što drugo, to je čak više od praznine. Prvi put kada sam vidjela Okupaciju pomislila sam na Usušeni svitak Carole Schneeman i zamislila me je ima li nekog utjecaja, da li je performens ispunjen djelom o fizičkom gužanju i zahat rođanju. Oreet, koji je tvoj pogled na tu temu?

Oreet Ashery: Ne znam koliko u Hrvatskoj znate o političkoj situaciji u Izraelu, ali misim da isto vrijedi za sveki slučaj vojne okupacije. Hrvatska također ima tu povjest i slučaj Apartheida. Kao Izraelci sam pokušavala razmišljati poput Palestinca. Kakav je osjećaj kad je netko u tebi, u tvojoj svakodnevnici, u svemu što činiš. To je kontrola. Ono što sam mogla zamisliti jest da netko guma netko u mene. To je bio najprirodniji način da se to

predoči. S druge strane, ostavlja se izraziti, noli sa sobom određenu vrstu donornosti, nacionalizma i snažnog pražnja moć. Od trenutka kad se rođena, odgovara si da de budeti vojnik, da brani. To čini cijeli etos Izraela. To je jedan drugi osjećaj koji nosim, koji je istovremeno navdjet. Radi se o knjici. To je bol u želucu. Sjela sam se među o divelneost stloječa i eksplozivne ideje oopodručnosti, seksualnosti i duhova.

Cherry Smyth: Kada govorimo o teritoriju i okupaciji, kako se osjećali kada vidite izraelsku zastavu?

Oreet Ashery: Osjećam sve osim nivođudnosti. Ne mogu biti revnodušna oko toga. To evocira sve vezano uz židovsku povjest i trenutno stanje konflikta u aržev Izrael, te moje vlastito mjesto unutar toga. To je vrlo osobno. O meni kao dječvojci, kao djetetu odraslom u Jeruzalemu, o tome kako se to sve uklapa u mene kao osobu.

Cherry Smyth: Nedavno su protestanski Rojalisti u Belfastu objegli izraelsku zastavu kako bi označili svoj teritorij kao dominantno-ugrjetavajuće skupine. Katoličke, republikanske zajednice su objesile palestinske zastave. Ove okupacije utječe ne sve nas poput viruse, nitko ne može ostati nevnođuden.

Oreet Ashery: Radi ne govori o okupaciji kao o negativnoj pojavi, već kao o nečemu što ostavlja trag u svima nama. Upravo to mi zanima, koliko duboko to zadire, gdje zadire i kako se ispoljava.

Cherry Smyth: Zanimae me interakcije povijesti i pornografije u ovom redu. Zanimljivo je da su slike zvođivlje ako predočavaju nešto od čega nas cijeli određena distencija, a vrlo je šokirajuće kako koristiti nove fotografije izraelskih vojnika. Britanske teorističar Adrian Rifkin govori o Holokaustu kao o rani koju je moguće zažaliti samo kroz izvođenje seksualnoga. Ali ti ne izvođiš ni seksualnu dominaciju niti podavajet, ne postoj brevedcentrinna sublimacija u načinu na koji performans završava, slike su destabilizirane. Kako si se osjećala ulazeći u tu krajnje seksualnu srenu koju je moguće proteh izvesti?

Oreet Ashery: Misim da je pornografija jednostavno divna. Ne postoj ništa što ona ne koristi i to je u bi divan primjer načina na koji funkcioniše naša svijest. Na postoj ni jedna stvar koju pornografija ne preigodja za svoju uporabu. Utipkajte u pretraživač na internetu bilo koju riječ i pojavit će se pornografske fotografije, bolnička pornografija, holokaust pornografija, bilo što pornografija. I na neki način kroz pornografiju sve postaje u redu. Govorim o vizualnoj kulturi u kojoj živimo. To je zanimljiva aspekcija načina na koji upijamo povjest, načina na koji ona biva reproducirana i kontekstualizirana. Ne zanima me umjetnost, ništa se ne mijenja, slike se samo reproduciraju.

Cherry Smyth: Misim da svi na neki način prolazimo ne izbjegavajući izražavanje vojne ikonografije. Svi nosimo kamuflažne hlače

iz Pušterjake oduje. To djeleje razazove-
vuje i oduzima toj ikonografiji moć da te
ugrijava.

Orest Ashery Sve to može biti mode
Skinhead može označavati i homoseksualca i
terapeuta u modu. Na ulici je teško odrediti ko je
tko. Ne možeb procijeniti kada prestaje biti
moda ili fetiš, kada postaje stvarno.
Cherry Smyth Ovaj rad je također obilježen
snažnim osjećajem izlaska i usmjerenosti.
Masurbacija koja je nejasno vrlo privatna,
postaje javen čin. Hotelsku sobu, laže vrlo
kontrolirano i iznimno sredinu koju dvoje
ljudi djele, bujeje stranaca okupira u
Nasrnješi se. Mišliti i da je to vezano uz
tvoj život izraelke van Izraela, uz tvoj
nacionalni identitet?

Orest Ashery Rad je opomina i putovanje
jedne osobe ne radi se o kontekstu i intimnosti
Oudje u Zagrebu bilo je kontekst između pu-
blis i Vanika. Sa Zecom nema konteksta osim
promatrane. Radi se o drugojci dinamici.
Cherry Smyth Koliko je važno gledati na
Zecu kao na ženu, Zeculcu? Tu pruzmali
eloge muškog vojevra koji masterbira pred
nizom slike.

Orest Ashery Opetli moj radovi su trinitetni
Ukovi ponekad imaju penise, ponekad ženska
glava, ali u ovom radu koristim one što imam
vrijdu. Radi se samo o kontroli onoga čime
raspolazem.
Cherry Smyth Što bi moglo dovesti Zecu
do kilmakusa?

Orest Ashery Zec na može svršet nakon
pogave televizije. Satunacija slikama je presnaž-
na.

Cherry Smyth Možeš li nešto reći o ovom
radu Plešiću se muškarcima?

Orest Ashery Radi se o intenciji koju sam
napravio. Sveke godine se na tjevaru Izraela
odvija velika proslava na kojoj plešu ortodoksni
muškari. Plej je dozvoljen samo muškarcima
i ja sam počela plesati sa njima.
Cherry Smyth Intencije mi je senzuali-
nost tog plesa. To nije namelo nek ostalim
slikmaka ortodoksni židovski muškari-
ca. Da li je bilo uzbuđenja no što si pre-
postavljaš?

Orest Ashery Bilo je osupnjuje. Nisam to
očekivao. Bilo je vrlo homoseksualno. Nije bilo
liko snimbi religioznu ekskurzu.

Cherry Smyth Bivajući u ovim segregiranim
prostorima kao žena, ti kršiš pravila. Ima li
etičkih kontroverzacija?

Orest Ashery Mnogi smatraju da je to bilo
sasvim neobčno, uvredljivo i omalovažavajuće
i ja moram razmišljati o tome da neke mjere,
no ne razmišljam o tom radu u okviru pitanja
etike.

Cherry Smyth Moguće je reći da si je etički
isključiti ženu. No, bavišnja etičkim kon-
tradikcijama se ženo javlja u tvom radu.
Orest Ashery To je bio njihov prostor. Radi se
o vrsti kulturnog terorizma, no neko nije za-
jedan.

Cherry Smyth No to je također vrlo human-
izirajuće za skupinu koja je stigmatizirana,
ne samo u Izraelu, već i u diljepon.

Orest Ashery Međim da sam bila tako
uzbuđena upravo zato što sam osjetila da pre-
dajem. Ocjena je plenkavica i ja sam osjetila
da trebam biti tamo. No istovremeno sam bila
tamo samo zato jer sam varala. Ali ne radi i se
uvijek o varanju? Kad sjediš sa svojom obitelji
za Bobu, možda lažeš o sebi kako bi moglo
osjetiti da pripadaš.

Cherry Smyth Nedavno sam čitala knjigu o
emendnoj slikarici Agnes Martin. Njedin rad
je u biti estetske u suprotnosti sa tvome, no
one je govorila da je bitan do avantura
odlasku u nepoznate teritorije i da upravo
to čini umjetnost atraktivnom. Zašto se ti
vlašće oporosti?

Orest Ashery To je sasvim autobiografsko
Odrastaju u Jeruzalemu bilo mi je teško
hodati i ortodoksima i snimcima djelova
grada, a ipak sam to činila.

Cherry Smyth Ideja o pruzmjeru drugog
kulturnog i religijskog identiteta je kontri-
diktalra sa fenomenom drag kingova. Nemalo
glamuroznim drag queenovima, čini se
da je kingovima brinje biti prepoznat
kao muškarcu, no izvoditi. Ne želim reći da
je ovaj rad proizveo iz togia, već iz istog
kulturnog trenutka.

Orest Ashery U biti je to počelo davno. Kada
sam počela odjaviti odjeću svog oca. Radi se
o fazonaciji pruzmjeravanju u drug rad snim
liku to pruži i načinu na koj se tada osjećam
Ocjena je samo površni sloj i pitanje je
koliko duboko identitet u biti sedi. Ali Marcus
Fischer je neko vrijeme suđelovao na drag
king sceni.

Cherry Smyth Izvise si performansa tijekom
kojeg si dala obitelji Davidovu zvijezdu na
svojoj glavi.

Orest Ashery Postoje Mar Rayova fotografija
Duchampa koj je izradio zvijezdu na svojoj
glavi, a želio je biti umjetnička zvijezda. Bila
sam napravana time. U Engleskoj i SAD-u
crnačka kultura mladje je u modi i razmišljala
sam o načinima na koje bi židovom može biti
u hindu i modernu.

Cherry Smyth U performansu Nasrnješi se
Marcus Fischer sjedi na krevetu u hotelskoj
sobi, a posjetiitelj može ubiti što god želi.
Postoji kamera sa daljinskim okidačem i u
jednom trenutku posjetiitelj može snimiti
fotografiju. Fotografija mu je kasnije
poslana poštom. Ja sam tijekom perfor-
mansa imala snažan osjećaj konflikta.

Između politiziranja i potrebe da prekrasim
pravila i dotaknem nekoga što izgleda kao
Haid kojemu nije dozvoljen drag nob-
dovke. Istovremeno sam bila svjesna da je
ispod kostima Orest i da mogu raditi sa
god želim. Uz tebe ljudi pokazuje stereotip-
no ponašanje prema Hasidima, a i prema
queer umjetnicima. Da li je bilo razli-
koma izvođenja Nasrnješi se u različitim
zemljama? li se radi samo o tome da svi
mi trebamo ispozvedjati?

Orest Ashery Svele pojednaci je bio drugačji,
no svaki grad se je također razlikovao. London
je bio seksualno nadoklonjeni. New York je
bio zapenjivao jer su posjetiitelj osjećali da

moraju biti izvedbi. Jedne posjetiitelj je želi-
jela da ležim na njoj i pjevam Nivannu pes-
mu, neko drugi je donio igru, a jedan je pože-
lio višeti.

Cherry Smyth Mišim da je iz toga nastao
Okupacija, jer već si tada pozvala strance
da zadrnu u tvoje tijelo.

Orest Ashery Želja sam više znah o Marcusu
Fischeru, o tome što želi ženi čini sa njim
tijekom te in minute. Što se dešava kada se
ljudi sretnu. Kako nastaje susret dvoje ljudi.
Nisu me uznemirile seksualna strasti: to je
poput posla koj obavlja, uznemirio su me pa-
hološki strati.

Cherry Smyth Žešto mišliti da sam obila je
video snimljen se tvojom obitelji u Izraelu, i
svi oni ponavljaju "mislo (juti na tebe".
Govore o tvojim odlukama kao o "životnom
stihu" i jedva spominju situaciju u Izraelu.
Orest Ashery Kada napustiš Izrael prst je
snažim osjećaj da si izdajnik, da si odoio
zemlju. No također je etna da čine obitelji
žive diljem svijeta i da je to veza izgubjene.
Jako mi je teško gledati taj film. Svi oni govore
o meni a u biti se radi o njima. Moje majka se
osjećala knjom, moj brat mi postavio pitanje o
mom šlu, no moje to je tamo gdje su oni i
kojime udvomi bi.

Cherry Smyth Kad razmišljam o ovom radu
mislim na umjetnice kao što su Vile Export
i Hannah Wilke. Tvoj rad je također obi-
lježen snažnim dokumentarističkim impul-
som - snimljenjem i snimanjem sebe. Je li
dokumentarni film utjecao na tebe?

Orest Ashery Danas su dokumentarni nalik art
filmovima, no ogranično su se bevi dokumentar-
nizam. Pokušavam uvijek biti etna-estetska,
odoljeti da stvan učinim ljepome.

Cherry Smyth Koji su drugi umjetnici per-
formansa utjecali na tebe?

Orest Ashery Pauli Macerini u velikoj mjeri
"Theodor Sophie čine sa Following Strangers i
Duchamp.

Cherry Smyth Otkrenuti zrcelo preme ljudi-
ma i pokazati im stranu sebe koju ne žele
vidjeti. Da li je ikada liko reagira nesilno li
agresivno?

Orest Ashery Nakon Nasrnješi se ponekad
dobijem elektronsku poštu sa porukom "test-
iraj se i me da to činiš" a ja nekade nekoga ne
teram na nista.

Cherry Smyth Radi se o nemogućnosti
pruzmjeravanja odgovornosti.

Orest Ashery Jednom su me skoro pretukli u
gay baru i nisam sigurna da li je problem bio u
tome što se radi o ortodoksnom muškarcu ili
su me prepoznali kao ženu.
Cherry Smyth Možeš li se sjetiti trenutke
koji su pomogli definirati tvoj senzibilitet
kao umjetnice i zašto si postala umjetni-
com?

Orest Ashery Kao dijete sam eksperimentirala
sa životom kao izvedbom i izvedkom kao
umjetnošću. Konstantno eksperimentirajući i
ispitujući.





In search for medicine in the work of Oreet Ashery

As a part of the project Hospital, the curators' team Katarina - Sundica Ostojic and Olga Mazon - presented the artist Oreet Ashery with her performance Occupation I, II, the case of the Rabbit. Oreet Ashery is an interdisciplinary artist whose projects include performance art, video, sound, photography and writing and who has become an unavoidable part of the British 'live art' scene. Educated at Central St Martins College of Art and Design in London, Oreet Ashery is best known for her performances when she takes over the alter-egos of a black man or the Orthodox Jew Marcus Fischer. Her work uses politics of the body in relation to culture and location. She discussed her work in Zagreb with Cherry Smyth, Irish critic, curator and poet living in London.

Cherry Smyth: Speaking as a critic of Oreet's work I have to say I find it quite interesting. I have been at one of her performances - Say Cheese, and I was kind of implicated. You can't always be removed and the question of distance and intimacy is something that recurs in her work a lot; this idea of where you place yourself in relation to it is the reason it is so special and so pertinent. Oreet was born in Israel and then moved to London and has been working in performance and video since 1992. What I think is really special about her work is this idea that she sets up social contact, moments of social contact, and uses that to explore dichotomies around gender, culture, religion and the idea of borders. She is always crossing the border and testing the space of borders. And being Northern Irish myself, we're both kind of different diaspora and the idea of crossing the borders has always been so interesting to me. We are both in exile partly and possibly for religious, political reasons and reasons of gender, sexuality as well. I love the way she sets up these borders only to smash them up. Jew - gentile, orthodox - secular, queer - heterosexual, man - woman or trans. Another thing exciting about her work is that it transgresses public space, whether it is in a motel room or in the street, or a male only space. Her



sites of encounter for these strange moments of social contact occur in unusual places and I think that's very challenging. In *Occupation I* and *II*, which includes a video and a performance, Oreet examines violence and desire around the site of the body. She uses various disguises in her work. In one piece she paints black paint on her face and explores sort of being black and in others she takes on the garb of an orthodox Jewish man and in *Occupation I* and *II* she wears a very grotesque rabbit mask which covers her whole head. This idea of exposure and disguise is another sort of dichotomy and what's interesting, she masturbates in real time to images that are projected above her or in another space. When I first heard her say "I'm going to be masturbating to nazi porn from the seventies", she showed me some of the images and I thought they

were kind of thrilling and grotesque and fascinating and shameful, but they have that erotic feel so I thought "I know what this piece will look like", but in the time it evolved it included shopping catalogues for video games, medical images and images of Israeli soldiers. So instead of just being drawn in and knowing where you stood on the level of seduction, it was all thrown up and unpleasant and disturbing and I thought about what I can be turned on by and what can't I end this taboo and violation. In this performance piece the rabbit tries for an hour to achieve climax and can't and it's almost as if it has a surfeit of images and it's been so invaded by things meant to give it pleasure that it's beyond pleasure. This idea of literally meeting, in this case a hand, into a space, which is quite venerable, has something to do with inserting and eviscerating herself.

Merav Fisher is the orthodox Jewish alien who she takes on when she goes into man only spaces in London, Berlin, Israel and as this character she's taking him into secular places in which he'd never go into, and that creates a really great tension. I was thinking about a performance as a cure. There's an area in London with the Hasidim where there's a completely different atmosphere from other parts of London and being outside of that as a gentle woman there is this fascination and fear and it felt like homophobia - taking on likeness as a process of cure. The idea of castration function as a cure, of the possibility to release trauma is also something I'd like to discuss. I was talking to Oreet earlier and I thought of the sign on the toilet door when the door is locked: "occupied" and when it's empty it reads "empty". And I like the idea that she becomes vacant by being so occupied, by being so saturated with images. There is this inability to become anything else, it is almost beyond empty. The first time I saw *Occupation I* I thought of Carolee Schneeman's *Interior Scroll* and I wonder if that's any kind of influence, if the idea came from ingesting this thing physically and then giving birth to it. How do you see it, Oreet?

Oreet Ashery: I don't know how familiar you are in Croatia with the political situation in Israel but I guess it's true for any sort of military occupation. Croatia has a history of it as well. Or apartheid. Being an Israeli I was thinking in terms of being a Palestinian, of how it must feel when somebody is inside you, in your daily life, in everything you do. You are actually controlled by it. And the thing I could imagine the most was if somebody put something inside me. That was the strongest way that I could imagine it. The other side of it is, being brought up in Israel: the kind of Zionism, of nationalism and brain washing that is so strong. From the moment you're born you are born to be a soldier to defend. The whole

ethos of Israel is all about that. And that is another feeling of something inside me and at the same time it is kind of invisible. It is a sense of guilt. It is a stomachache. I remembered the 19th century madams and ecstasies. That idea of being taken over, idea of ghosts, spirits.

Cherry Smyth: Since we are talking about territory and occupation, how do you feel when you see the Israeli flag?

Oreet Ashery: I'd say everything but indifferent. I can not be indifferent about this. It evokes everything about Jewish history and the current conflict in the state of Israel and my personal place in it. It is very personal. As a girl, a child, grown up in Jerusalem, how that fits into myself as a person.

Cherry Smyth: Recently in Belfast the Protestant Loyalist side put up an Israeli flag to mark their territory as the dominant-oppressing group. And the Catholic, Republican communities put up Palestinian flags. This occupation does infect us all like a virus so you can't be indifferent, Oreet Ashery. And I also think in terms of the work it is not saying occupation is bad. It's saying it is inside all of us. And that interests me, how deep it is inside us, how deep does it go and where does it go and how does it come out.

Cherry Smyth: I am interested in how history and porn intersect in the piece. It is interesting that you can get more seduced the more distant you are from images and how it's so shocking when you use the current images of Israeli soldiers. British theorist Adrian Rifkin spoke of the Holocaust as a wound that might be imagined healed only through a sexual acting out. But you Oreet don't act out sexual domination or submission, there isn't a transcendent sublimation in the end of the piece, there is a destabilization around images. How did you feel entering this very sexual arena that could be hijacked?

Oreet Ashery: I think porn is just great. There is nothing porn isn't using and in that way it's a great visual example of how our consciousness is working. There is no single thing that porn hasn't appropriated. Any word you type into an Internet search engine and the picture next to it is porn: hospital porn, Holocaust porn, anything porn. And porn makes anything ok in a way. I am just talking about the visual culture we live in. It is an interesting appropriation of how we absorb history: how it becomes reproduced and contextualized. And in terms of porn and military everything becomes contextualized. I am not interested in art. Nothing is changing, images are just being reproduced.

Cherry Smyth: I think we all buy into that casual fetishization of military iconography. Like Desert Storm camouflage pants, we all wear them. And it works to diffuse it, to stop it from having the power to oppress you.

Oreet Ashery: It can all be a fashion. A skin-

hard for example can also be gay or fashion or therapy. You can not tell in the street who is who. You can't tell when it stops being a fashion, being a fetish, when it becomes real. Cherry Smyth: This piece is also about profound isolation and loneliness. Masturbation, which is usually private becomes very public. The hotel room, a place that is usually a very controlled and intimate place for a couple of people becomes invaded by all these strangers in Say Cheese. Do you think it has anything to do with you being an Israeli outside of Israel, do you think your national identity has a part in that?

Orest Ashery: The robot is very much about admiration and a single journey and not about contact and intimacy. But here in Zagreb there was a contact between the audience and the Soldier. With the robot there is no contact apart from watching. It is a different dynamic. Cherry Smyth: How important is it that the robot is seen as female? You are taking over the role of the male voyeur masturbating in front of the image.

Orest Ashery: In the rest of my work it is quite transgendered. The characters sometimes have penises and sometimes have breasts, but for this piece, since I have a vagina, I can use it. It is just using what I had. Cherry Smyth: What could cause the robot to climax?

Orest Ashery: After television the robot can't come any more. The seduction is just too much.

Cherry Smyth: Can you tell us something about your piece Dancing with Men?

Orest Ashery: That piece is an intervention I did. Every year in the north of Israel there is a huge celebration where orthodox men are dancing and only the men are allowed to dance and I wanted to dance with them. Cherry Smyth: I was surprised to see how sensual that dance is. It is so unlike all the other footage we see of orthodox Jewish men. Do you find it more exciting then you thought?

Orest Ashery: It was really mind-blowing. I don't really expect that. It was really homoerotic. The religious ecstasy was really hard to film. It was really the best one that I've been to.

Cherry Smyth: Being in this religiously segregated space as a woman, you are breaking the rules. Is there an ethical contradiction in it?

Orest Ashery: A lot of people tell it is totally unethical, insulting and disrespectful. And I've got to think of that to an extent, but I don't really think of it in terms of ethics.

Cherry Smyth: You could argue that it is not ethical to exclude women in the first place. But working with ethical contradictions is something you do in a lot of your work.

Orest Ashery: That is true space. It is a kind of cultural warren in a way but nobody got hurt.

Cherry Smyth: But it is also humanizing for

a group that is stigmatized, not only in Israel but in the diaspora as well.

Orest Ashery: I think I felt so high because I felt I belonged. It is so total. It feels like I should be there. And in the same time you are only there because you are cheating. But, isn't it always about cheating. If you are having Christmas with your family you might be lying to feel you belong there.

Cherry Smyth: I was just reading a book about Agnes Martin who is an American painter. In fact, her work is diametrically opposed to yours in terms of aesthetic, but she said that the essential part of adventure is going into unknown territories and that's what makes art attractive. What makes you put yourself in danger?

Orest Ashery: I think it is totally autobiographical. Growing up in Jerusalem, the orthodox and the Arab parts of the town are both very difficult to walk in and still I had to go there. Cherry Smyth: This idea of taking on cultural, religious drag, this coincided with the phenomenon of drag kings. Unlike the glamour of drag queens, this idea of passing seemed more important then the idea of performing. I wouldn't say your work came out of that but came out of the same cultural moment.

Orest Ashery: Actually it started a long time ago with dressing up in my fathers clothes. Just a fascination with cross-dressing. The power it gives you and the way it feels. Clothes are less than skin-deep and it's a question of how deep identity really goes. But Marcus Fischer did take part in the whole drag king scene for a while.

Cherry Smyth: You did a performance where you shaved a Star of David on your head.

Orest Ashery: There is a photo by Man Ray of Duchamp who shaved a star in his hair and he did want to be an art star, so it is a take on that. In England and the US black youth culture is very fashionable and I was thinking of ways being Jewish can be trendy and fashionable.

Cherry Smyth: In Say Cheese Marcus Fischer sits on a bed of a hotel room and you could do whatever you wanted. You had a cable release for a camera and you could take one picture when you wanted. And the picture would be sent to you. For me, there was a feeling of this amazing conflict of respect and wanting to violate it by touching what looked like a Hasidic man who isn't allowed to be touched by a gentle woman. And still knowing it was Orest underneath and I could do whatever I wanted to. You bring out the stereotypical behavior in people around Hasidic men, queer artists. Was doing Say Cheese in different countries different? Or is it that we all need a confessor?

Orest Ashery: Every individual was different, but every city was also different. London was the most sexually going for it, New York was amazing because people felt like they had to

perform. One wanted to be benedicted and for me to be on top of her and sing a Neneva song, another brought a game and one wanted to scream.

Cherry Smyth: For me, the seed of Occupation is in there because you are allowing your body to be invaded by strangers.

Orest Ashery: I just wanted to know about Marcus Fisher and what people wanted to do with him in three minutes. What makes things happen when people meet. How a meaning between two people is created. And what disturbed me was not just the sexual stuff, it is like a job and you do it, it was the psychological stuff.

Cherry Smyth: Why do you think I left is a piece shot with your family in Israel and they all keep repeating "we are not angry with you". They talk of your choices as "lifestyle" and barely mention the situation in Israel.

Orest Ashery: In Israel, when you leave, there is a strong feeling that you are a traitor, that you betrayed the country. But it is also the fact that today the families live all over and that bond is broken. It is quite hard for me to watch this film. They all talk about me, but it is all about them. My mother is guilty, my brother is asking me about my soul, but my soul is with other people I feel good with.

Cherry Smyth: When I think of your work I think of artists like Valla Export and Hannah Wilke. Also there is a real documentary impulse in your work, the archiving, filming yourself. Has documentary film influenced you?

Orest Ashery: Now documentaries are like art films, but originally it was about documentation. I try to always be anti-esthetic, to resist to make it beautiful.

Cherry Smyth: What other performance artists have influenced you?

Orest Ashery: Paul McCarthy is a big influence. Also Sophie Calle with Following Strangers and Duchamp are a big influence.

Cherry Smyth: The idea of holding up a mirror to people and showing them a side to themselves they may not want to see. Did you ever had anyone react violently or aggressively?

Orest Ashery: In Say Cheese people sometimes send e-mail saying "you made me do this" and I never made anyone do anything. Cherry Smyth: It is an inability to take responsibility.

Orest Ashery: And one time I nearly got beat up in a gay bar and I don't know if it was a problem with me being an orthodox man or if they saw me as a woman.

Cherry Smyth: I wonder if you can think of moments that helped define your sensibilities as an artist or why you became an artist?

Orest Ashery: Being a child and experimenting with life as performance and performance as art. Experimenting and testing all the time.

Mobile Academy: Berlin, 2004

30 kolovoz - 19. rujan 2004

Mobile Academy Berlin 2004 nudi kombinaciju međisciplinarnih kolegija i rada na terenu, teorije i sklopmu.

Pod nazivom **Fakelore - Konstrukcija i inovacije urbanog identiteta** - bit će ponudeno šest kolegija: **gluma/težnja, film, ples, izdarstvo, audio web art, dizajn nasvite**. Nekoliko gostujućih predavača bit će pozvano da održe predavanja i prezentacije. Tijekom određenih poslijepodneva bit će organizirani obilazi grada koji će proći tragove berlinskih događaja, njihovih povijesnih arhitektonskih političkih puteva i prošlosti.

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Neki od **predavača** su: Bruno Betsao (koreograf, Rio de Janeiro), prof. dr. Regina Bendix (etnologinja, Göttingen), Janet Cardiff (umjetnica, Berlin), João Paulo Cardoso (likovni, Porto), Chen Shi-Zheng (kuzalnik, režiser Peking/New York), Hanun Farocki (filmski režiser, Berlin), Johannes Hedinger (medialni umjetnik, pod etiketom Com&Com, Zürich), Darius James (autor New York i Berlin), Mascha Kuball (dizajner nasvite, Düsseldorf), Stefan Kaeg (kuzalnik, režiser Frankfurt), Constanza Macras (koreografinja, Berlin), Puppet Master (trogrou, Berlin), SubReal (Art Duo, Bukurešt/Amsterdam), Neelke Teunter (likovni, Amersfoort), Dorothea Weller (filmska režiserka, Berlin).

Rok za prijavu: 15. svibnja 2004.

Mobile Academy: Berlin, 2004

Nositelji projekta su Hannah Hutzig i Habbal am Ullr

U suradnji s Akademie der Künste i Förder Bochum

Projekt je podržan od Hauptstadtkulturfonds

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Mobile Academy: Berlin, 2004

August 30th - September 19th 2004

The Mobile Academy Berlin 2004 combines an interdisciplinary course offer with fieldwork: theory and activism

Under the label **Folklore - Constructions and Inventions of Urban Folklore** - six courses will be offered in **acting/directing, film, dance, puppetry, audio walk art and lighting design**. Several guest lecturers will be invited to accompany the courses with lectures and demonstrations. Guided city tours held during some afternoons of the Mobile Academy will follow the traces of refugees in Berlin and their historic, architectural and politic paths and pasts.

Folklore means invented traditions, forged and patch-worked together, and often short-lived. Improper concepts such as authenticity, nationality and craft become interesting and operably open as travels.

Lecturers among others: Bruno Beltrao (Choreographer, Rio de Janeiro), Prof. Dr. Regina Bandt (Ethnologist, Göttingen), Janet Cardiff (Artist, Berlin), Joao Paulo Cardoso (Puppeteer, Porto), Chen Shi-Zheng (Stage director, Beijing/New York), Harun Farocki (Film Director, Berlin), Johannes Hadinger (Media Artist under the label Com&Com, Zurich), Denus James (Author, New York and Berlin), Mascha Kuball (Light designer, Düsseldorf), Stefan Kaegi (Stage director, Frankfurt), Constanza Macras (Choreographer, Berlin), Puppet Master (Toygroup, Berlin), SubReal (Art Duo, Bukarest/Amsterdam), Nevila Tonisar (Puppeteer, Amsterdam), Dorothee Wanner (Film Director, Berlin)

Application deadline: May 15th 2004

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